DOCTOR WHO

A MARVEL MONTHLY 40P

JANUARY N. 60

FEATURE ON SARAH AND K-9

EPISODE GUIDE
SPEARHEAD FROM SPACE
to TERROR OF THE AUTONS

A NEW BEGINNING
FROM BAKER
TO DAVISON

DOCTOR WHO
ARCHIVES PRESENTS
PLANET OF THE SPIDERS

ANNUALS 1981

This year we are making a special purchase of nine Annuals for all loyal Marvelites.

For the first time ever: STARBURST Annual, an all new overview of film and TV fantasy with lots of colour pics from the Starburst Editorial crew.

RAIDERS OF THE LOST ARK, the all new George (Star Wars) Lucas and Stephen (Jaws) Speilberg adventure motion picture starring Harrison (Han Solo) Ford as adapted in picture-strip form.

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Last, but not least. The annual which is published before the magazine of the same name, WORZEL GUMMIDGE, includes an interview with star Jon Pertwee.

That's our nine book line up of annuals for 1981.

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DOCTOR WHO

Number 60 Publisher: Stan Lee

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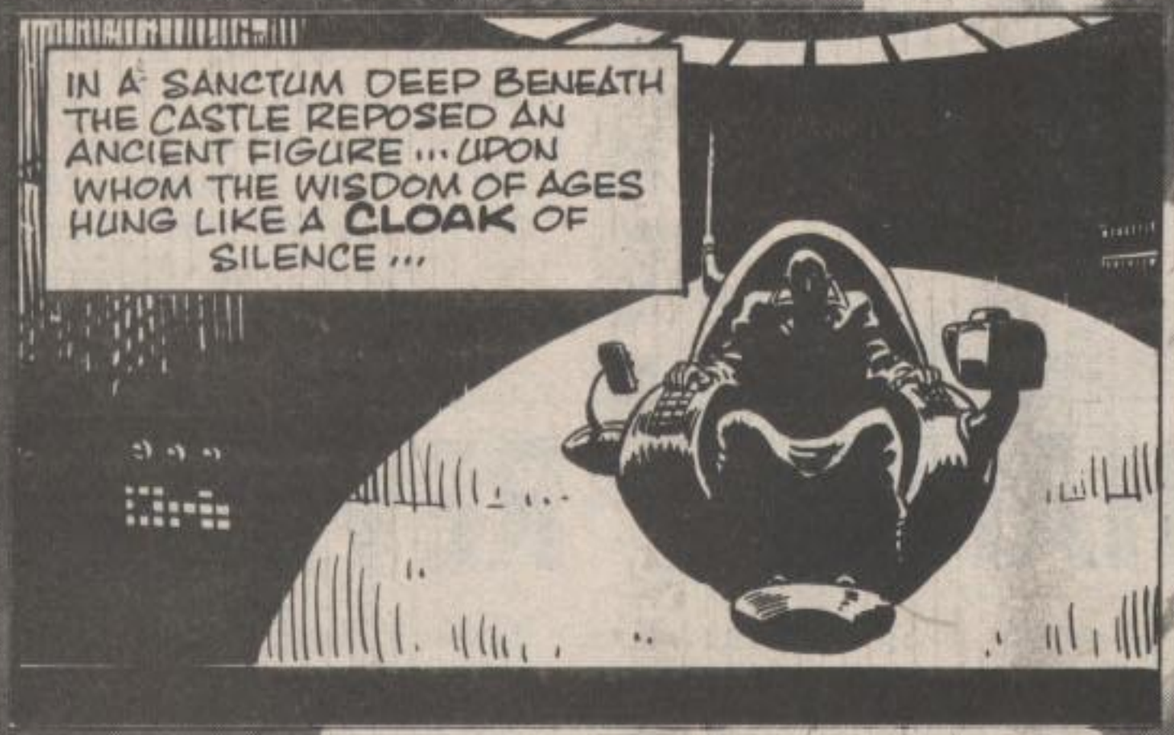
THE GUARDIAN 4
Strange and weird news from every sector of time and space, plus a special Christmas merchandise round-up.

THE SKELETON KNIGHTS 7



The Doctor faces the most bizarre menace yet as the power of Merlin the Magician reaches into the depths of Time and Space.

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DOCTOR WHO EPISODE GUIDE
This issue we cover the adventures from *Spearhead from Space* to *Terror of the Autons.*

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We look at the work of the script editor.

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Our readers queries answered. A mine of information!

K-9 AND COMPANY 30

A special preview of the forthcoming Christmas special starring Elisabeth Sladen and K-9.

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FUTURE TIMES PAST 38
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GALLIFREY GUARDIAN

NEW SERIES CODES

In answer to a multitude of requests, many from those among you who have bought *W.H.Allen's Doctor Who Programme Guide*, the serial codes for the new season of stories can now be listed.

For those among you not familiar with the expression, serial coding it is the unique identification symbol put onto each story which reflects the order in which that serial was recorded.

With *Logopolis* codes as serial "5V" it might come as a surprise to learn that the first story to be shown in the new season, *Castrovalva*, is "5Z", but, in line with the above-mentioned principle, it demonstrates that *Castrovalva* was made after the next three stories which follow it on television.

Four to Doomsday was the first Peter Davison story to go into the studio hence that is serial "5W".

Following that is Christopher Bailey's spine-chiller *Kinda* though that is serial "5Y" because it was made after story 4, *The Visitation*, which is coded "5X". Confused? You won't be. . .

The two-part serial *Black Orchid* by Terence Dudley starts off a new set of numbering by being serial "6A". *Earthshock* and story seven, which has yet to receive its final title, are respectively serials "6B" and "6C".

To recap then, in case we lost anybody. The new season stories were recorded in the following sequence; *Four to Doomsday*, *The Visitation*, *Kinda*, *Castrovalva*, *Black Orchid*, story six and story seven.

Viewers, however, will see the series in this order; *Castrovalva*, *Four to Doomsday*, *Kinda*, *The Visitation*, *Black Orchid*, story six and story seven.

CHRISTMAS MERCHANDISE REVIEW

Below, as promised last issue, is a comprehensive review of new, and not so new, *Doctor Who* related merchandise which might go some way towards solving the eternal what-to-buy-for-whom question during the festive season.

***DOCTOR WHO: ADVENTURES IN TIME AND SPACE* Published by World International Publishing Ltd (address above) Price £2.95p**

Although some 50p more expensive than the conventional annual this publication does give far better value for money in terms of content although everything in the 194 pages has been reprinted from past **Doctor Who** annuals. So really it is a book to appeal to those who have not been able to collect all the annuals right from the Hartnell days or those who have come into **Doctor Who** appreciation rather late on the day, such as the majority of American fans. The cover has a nice illustration featuring all five television Doctors although no mention is made inside to Peter Davison's interpretation.

Strips and text stories from past publications are the mainstay of this book though there are a couple of photo-illustrated feature articles on the Doctor, the Cybermen and the Ice Warriors which hail originally from the 1976 *Amazing World of Doctor Who* book.

Despite it being a reprint publication it is quite reasonable value for money and is a ready means of catching up on the past 16 years of published **Doctor Who** fiction.

***THE DOCTOR WHO ANNUAL 1982* Published by World International Publishing Ltd. P.O.Box 111, Great Dulcie Street, Manchester M60. Price £2.25p.**

With paper an ever-escalating commodity in terms of price it should come as no surprise that the latest **Doctor Who** annual should have risen above the £2. Nevertheless, for only 66 pages it could likely put off many younger fans from buying what is, when all is said and done, a quite well-written and very well-illustrated publication. There are four text stories featuring Tom Baker's Doctor the best of which I found to be *Conundrum* which reads very much as if Christopher H. Bidmead had had something to do with it, ie; very metaphysical in structure but with some nice continuity touches to it like the reference to the story being set in E-Space. The Tom Baker comic strip, *Plaque World* is one of the better strips to have appeard in the annuals and unlike last year's effort it is intended to be taken seriously. Both Adric and K-9 are used to good effect with a plot very reminiscent of the atmosphere in *State of Decay*.

There are two text stories featuring Peter Davison as the Doctor but do not be fooled into thinking you will learn anything of the new Doctor's mannerisms and character from reading them. The illustrations accompanying the stories and on the cover all depict Davison as he was in *All Creatures Great and Small* complete with a 1930's short back and sides haircut.

There is a one-page factual feature on the TARDIS which does little more than tell you that it is bigger inside than out, and that it flies through Time and Space. Other than that it was again somewhat of a let-down to find some 16½ pages devoted to further articles on planets, meteorites and space travel of the NASA kind. Aside from the three colour stills printed on the covers it was disappointing to find that the only photographs printed inside were shots of the London Planetarium.

***THE DOCTOR WHO QUIZ BOOK*, by Nigel Robinson, Target Books, Price £1.25p.**

A timely stocking filler this publication is the latest offering from Target's recent succession of documentary works on **Doctor Who.**

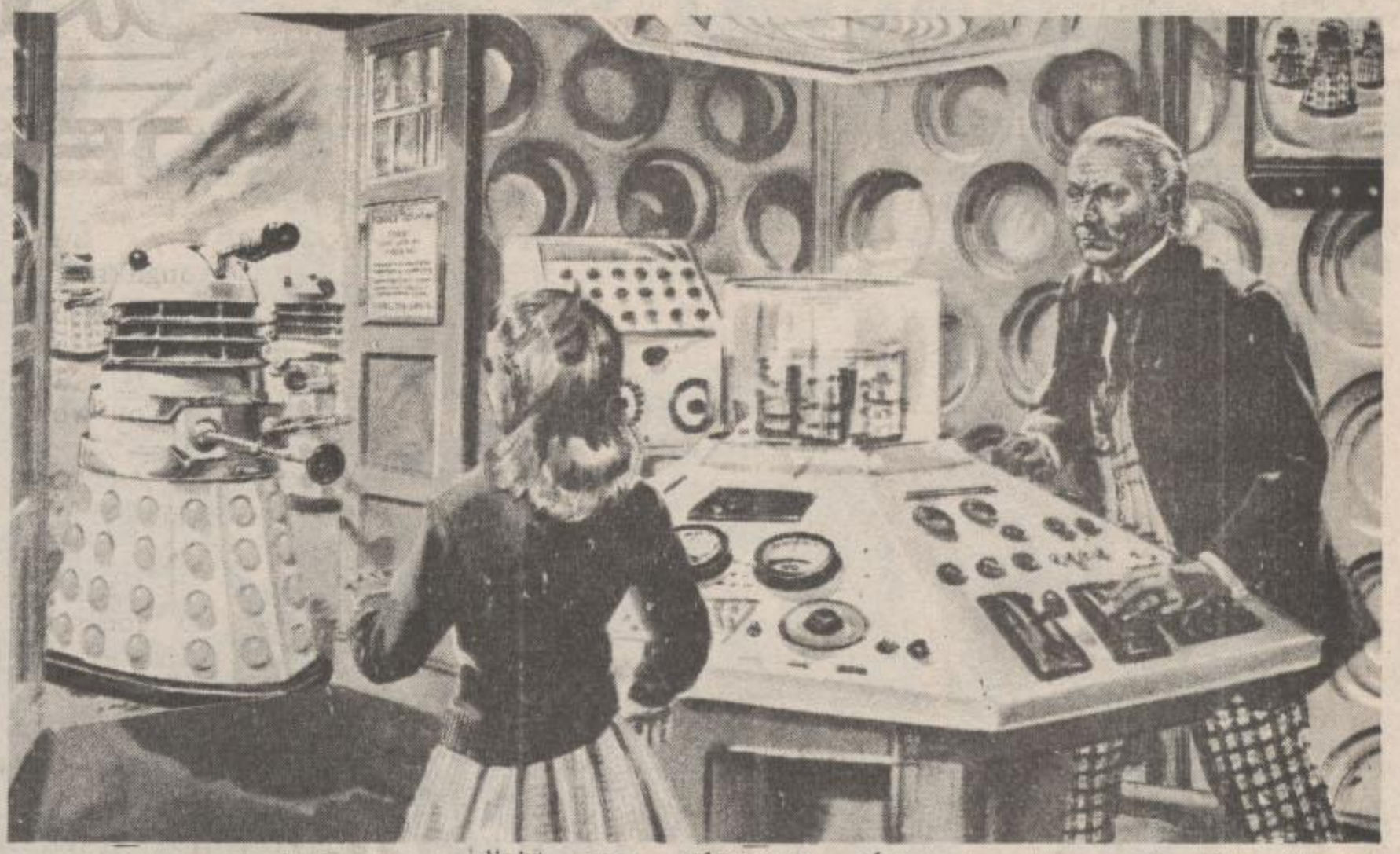
Following hard on the heels of the corrected *Programme Guide* volumes the *Quiz Book* does far more than just ask a series of questions. By the very nature of the answers the reader is presented with a wealth of facts which otherwise would not come to light until publication of the full novel of a given story. For example, an answer to one question will tell you that *The Wheel in Space* was the first time the Doctor was referred to by his dubious alias as Doctor John Smith, a *nom-de-plume* he adopted many times during the Pertwee era.

The book is divided up into many subject categories from obvious ones such as *Adventures of the Second Doctor*, *UNIT*, *The Cybermen*, etc, to more global headings like *The Earth in Danger*, *Adventures in History* and *The Key to Time*.

With a foreword by the show's producer, John

THE GREAT JIGSAW DEBATE

It hardly seems a year since reader Geraint Jones sparked off the wave of interest in old *Doctor Who* jigsaws which has provided both the *Gallifrey Guardian* and *Matrix Data Bank* features with a steady stream of related correspondence. However, it was indeed last Christmas's edition that the issue was first expounded so now might be an appropriate time to finally put the wraps on it.



To this end I am very grateful to reader Martin Cowley from Caterham in Surrey for sending me this illustration of the missing title from our list of Hartnell jigsaws, *In the TARDIS*.

The illustration itself is a very interesting one for several reasons. Firstly it depicts the Daleks very accurately in the right scale (the original machines were quite small compared to today's versions) and in the correct livery. The original Daleks were white in colour with pale blue sense globes and gold horizontal bands around the middle section. Notice, too, the multi-pistoned arm rod and the complex gun which were features of the original Daleks.

The attention to accuracy does not stop there. Above the control console you will note a six sided device which looks as though it is related in some way to the console itself. This is the power unit of the original TARDIS which you might have glimpsed watching *An Unearthly Child* on television recently. It was intended to light up whenever the TARDIS was in flight but the prop proved to be so unwieldy in the studio that it was eventually forgotten.

To the left of the doors you can see a bank of controls looking not unlike a petrol pump. To those of you who have perhaps never seen it this is the TARDIS food machine which featured in several of William Harnell's serials and the picture of it is almost exactly like its tv counterpart. Finally, top right, is the original TARDIS scanner mounted on its pivot bracket which made a surprising return in *The Three Doctors* serial. Before CSO took over as the method used to show what was happening outside the ship the TARDIS scanner was a working BBC monitor into which signals from other cameras were fed.

Nathan-Turner, the book is a very useful reference guide which answers a lot of the questions which crop up time and again in the *Matrix Data Bank* feature. All except one. Why does the fifth Doctor wear a stick of celery in his frock coat?

CHINA TARDIS MONEY BOX AND MUGS: A.B. & Son, 3 Longore Street, Wallaton Park, Nottingham NG8.

Not one of the newer items on the market true but the TARDIS money box has proven to be quite a surprising top seller in places as far afield from the **Doctor Who** Exhibitions to those trendy arts and crafts shops which tend to proliferate in North West London. Made in robust china, the money boxes stand tall enough to make very good book ends for those among us who experience problems in stacking the seventy odd **Doctor Who** paperbacks from *Target*.

DOCTOR WHO CONFECTIONERY: From Cavenham Confectionery Ltd, Cavenham House, Carlyle Road, Greenbank, Bristol BS5.

For those with a sweet tooth who are looking for a change from conventional Christmas selection boxes, why not try a box of **Doctor Who** confectionery?

Each box contains a set of **Doctor Who** shapes (TARDIS) monsters etc) made from white chocolate – like *Milky Bars* – wrapped in painted tin foil.

Due to the perishable nature of chocolate I would not recommend this as a collector's item unless you intend, like one smart reader, to replace the chocolate with balsa wood replicas. Fine. . . until the youngster of the house decides to have a sneaky bite.

K-9 SWEAT SHIRTS AND T-SHIRTS: Made by Miles Bros. Enterprises, Badgers Wood, Cadbury Camp Lane, Clapton-in-Gordana, Bristol BS20.

With K-9 about to unleash himself again upon an unsuspecting public the many followers of the Doctor's robotic companion can now sport a symbol of their campaign success in the form of these T-shirts and sweat-shirts which have a large K-9 motif, in grey, sewn over the light-coloured base material of the shirts themselves. Sizes are small, medium and large.

TIN TEA CADDY: Made by Avon Tin Printers Ltd., No. 1 Factory, Imperial Works, Hudds. Vale Road, St George, Bristol BS5

Massively useful as "bits boxes" these, technically, tea caddies are basically tin boxes overprinted with a very faithful rendition of the TARDIS exterior with Tom Baker's Doctor standing in the open door sporting the costume he wore before acquiring his burgundy outfit last season. The roof of the TARDIS doubles as the hinged box lid.

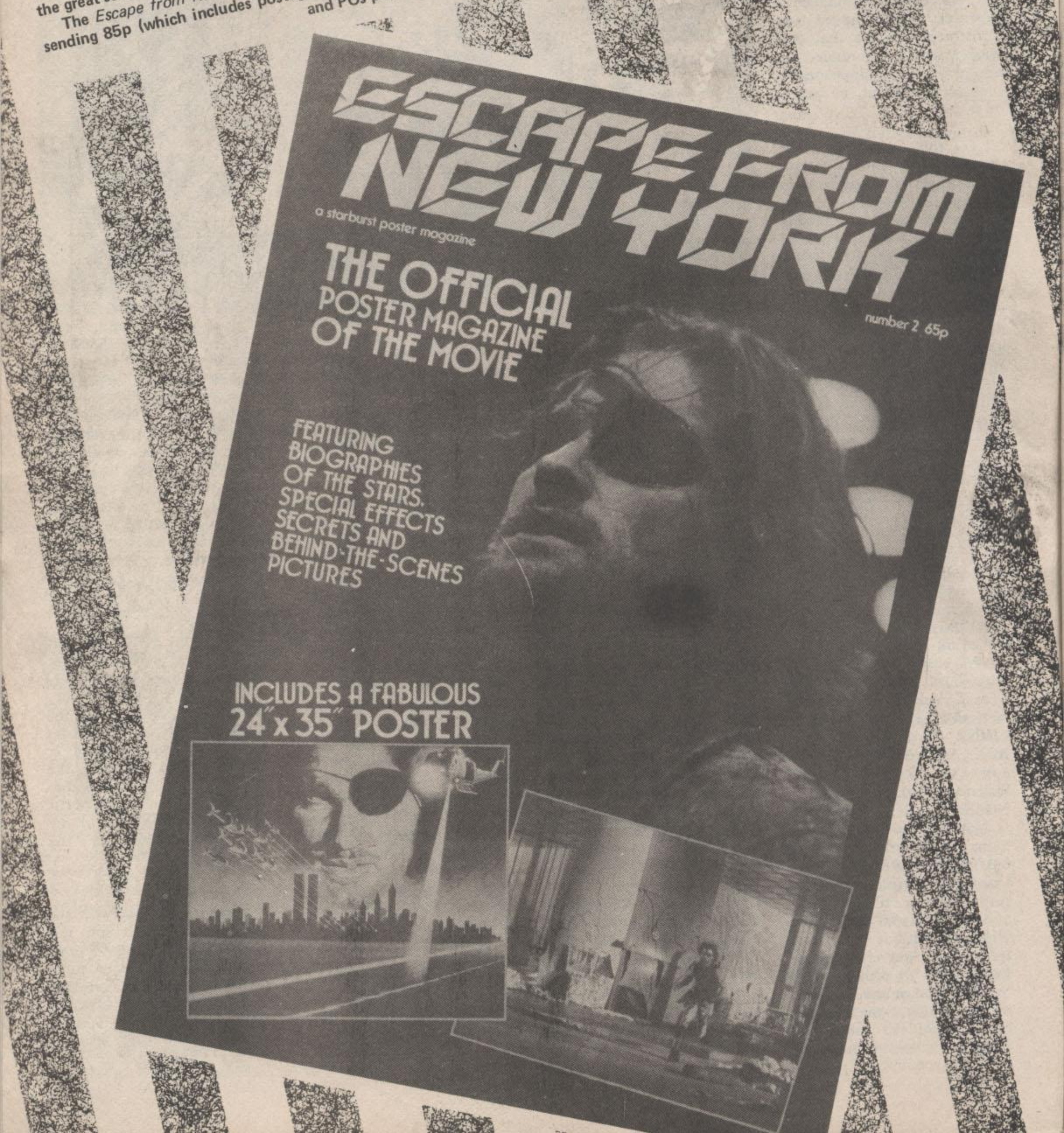
Please note that with the above products it has not always been possible to print a definitive price for some items. However a letter with a stamped addressed envelope to the manufacturing address should secure that in most cases.

TOP PRESS

THE STARBURST TEAM DOES IT AGAIN

That's right. After the enthusiastic response to our first poster magazine effort, *Excalibur* (still available from the address below), we bring you another of our bumper, value for money film tie-ins. Featuring the new John Carpenter movie, *Escape from New York*, the second Starburst Poster Magazine boasts information on the stars, the director and the special effects of the great science fiction film. All this plus a full-size reporduction of the movie poster.

The *Escape from New York* poster magazine is available from all good newsagents, or if in difficulty it can be obtained by sending 85p (which includes postage and packing) to Dangerous Visions, 19f Spital Road, Maldon, Essex. Make all cheques and POs payable to Dangerous Visions. Send no cash!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THEY CAME FROM THE DEEPS... SAILING THE SOLAR WINDS WHILE PLANET EARTH WAS SLEEPING... THEIR GREED FOR POWER WAS **INSATIABLE**... THE PROPHETS SAID IT WAS THE **DAY OF JUDGEMENT**, WHILE OTHERS SPOKE OF **SIVA**, DESTROYER OF WORLDS...

BUT FOR MOST, IT WAS THE LAST LINK IN A CHAIN OF **CATASTROPHES** THAT STRETCHED FAR BACK INTO EARTH'S HISTORY... A LINK FORGED ON THE ANVIL OF WAR, AND WELDED BY THE AWESOME FURY OF...

the neutron Knights

WRITER | STEVE PARKHOUSE
ARTIST | DAVE GIBBONS
EDITOR | ALAN McKENZIE

EARTH'S MEAGRE DEFENCES FOUGHT BRAVELY, EACH OUTPOST A **CHALLENGE** TO THE WAVE OF ARMOURED MIGHT...

BUT THE CHALLENGE WAS MET...AND **OVERCOME!**

AND AT THE HEAD OF EACH ASSAULT, THE SAME LEGENDARY FIGURE... THE GREAT MUTANT **CATAVOLCUS**... IN HIS OWN TONGUE... THE **WOLF!**

ARMED WITH A TERRIBLE **SWORD of FIRE**... AND A MURDEROUS HATRED OF ALL THAT LIVED!

STAND ASIDE!! GET AWAY FROM THOSE DOORS, DAMN YOU!

STEEL DOORS BUCKLED AND MELTED BENEATH THE WHITE-HOT FLAME...

WHAT EARTHLY BARRIER COULD WITHSTAND A MAN WHO HAD ALREADY BREACHED THE **GATES OF HELL?**

THEY'VE **BROKEN THROUGH,** SIRE!

OUR SENTRIES AT THE SOUTH GATES ALSO REPORT A **BREACH** OF DEFENCES...

WE MUST RETREAT TO THE **INNER CHAMBERS!**

YES... RETREAT IS THE ONLY WAY...

...RETREAT... AND PRAY FOR A **MIRACLE**...

BECAUSE FOR US THE BATTLE IS **OVER!**

IN A SANCTUM DEEP BENEATH THE CASTLE REPOSED AN ANCIENT FIGURE... UPON WHOM THE WISDOM OF AGES HUNG LIKE A **CLOAK** OF SILENCE...

AND POSSESSED OF A **MIND** WHICH KNEW NO HORIZONS...

ALL IS IN **READINESS**... THE POINT OF **EQUILIBRIUM** IS ATTAINED...

THE FATES ARE HELD IN **PERFECT** BALANCE...

NOW I MUST PROBE THE **GULFS** OF TIME AND SPACE...

AND **FIND** THE ONE I SEEK!

AT THAT MOMENT, THE **TARDIS** WAS DRIFTING IN FREEFALL SOMEWHERE AT THE EDGE OF THE SOLAR SYSTEM...

THAT'S ODD! I HAVEN'T PRE-SET A PROGRAMME ON THE CONSOLE FOR **AGES**...

BUT THE AUTOMATIC COURSE INDICATOR LIGHT IS **FLASHING!**

I WAS RIGHT! THE DISPLAY SHOWS NO PROGRAMME... APART FROM THE **USUAL** FUNCTIONS...

AND YET THE MATERIALISATION SEQUENCE HAS STARTED...

WHORP!

ALL BY ITSELF!!

FROM THE SPACE BETWEEN WORLDS, BY THE **FIRE** OF STARS, IN WHICH **ALL THINGS** BEGIN AND END...

AND BY THE POWER VESTED IN ME BY THE **LORDS OF TIME**...

WHORP! WHORP!

... I SUMMON THEE FORTH!

POLICE BOX

POLICE BOX

WHAT'S GOING ON? A CHAP CAN'T CALL A TARDIS HIS **OWN** THESE DAYS!

I SAY... ARE YOU **ALRIGHT?**

WHO ARE YOU?

I HAVE THE STRANGEST FEELING THAT YOU BROUGHT ME HERE ... BY SHEER EFFORT OF **WILL!**

NO, TIME-LORD... NOT MY WILL ... I AM MERELY A VESSEL THROUGH WHICH A **GREATER** POWER FLOWS!

YOU MAY NOT KNOW ME ... BUT **I** KNOW **YOU!** I HAVE CALLED YOU HERE IN EARTH'S HOUR OF NEED ...

IF YOU CARE FOR EARTH ... THEN HELP ME!

COME ... BE SEATED...

BEHOLD A **SHATTERED** WORLD! A DESOLATE PLANET ... TRAMPLED BENEATH THE HEEL OF MERCILESS WARRIORS!

THE EARTH AS YOU KNEW IT NO LONGER EXISTS!

IT IS NOW A **WILDERNESS** WHERE ONLY THE STRONG SURVIVE!

AND THIS MAN IS THE **STRONGEST** OF ALL!

WE CANNOT TELL WHAT MOTIVATES HIM ... WHAT DRIVES HIM TO SEEK NOTHING BUT **CONQUEST!**

IT'S NOT STRENGTH THAT MOTIVATES SUCH MEN ... BUT WEAKNESS ... **MONUMENTAL** WEAKNESS!

I KNOW, OLD MAN ... I'VE FACED SUCH CREATURES ON A DOZEN WORLDS!

WHAT DO YOU WANT WITH ME? WHY DID YOU BRING ME HERE?

I, TOO, WAS SUMMONED HERE FROM **ANOTHER TIME**... TO FIGHT EARTH'S **LAST BATTLE**... AND IT SEEMS I HAVE FAILED!

THE CHAMBER WAS **ROCKED** BY A THUNDEROUS EXPLOSION!

THE ENEMY IS AT THE DOOR!!

THE OLD MAN REACHED FORWARD AND PRESSED A SWITCH... THE FLOOR OF THE CHAMBER SLID BACK...

THIS IS WHAT THE ENEMY SEEK!

BEHOLD, TIME-LORD ... BEHOLD THE DRAGON!

THIS IS THE LAST GREAT POWER-SOURCE ON EARTH! SHOULD IT FALL TO CATAVOLCUS, THEN NO WORLD WOULD BE SAFE!

GOOD LORD! IT'S SOME KIND OF HUGE NUCLEAR FISSION DEVICE!

I AM THE GUARDIAN OF THE DRAGON! IT'S POWER IS EQUAL TO THAT OF THE SUN!

THE DOCTOR LOOKED DOWN INTO A PIT ... WHERE A VAST MACHINE SQUATTED LIKE SOME GREAT BEAST... HUMMING OMINOUSLY TO ITSELF...

HUMMMMMMMM!

A POWER WHICH MUST BE RELEASED!

THE HUM ROSE TO A WHINE ... THEN TO A HIGH-PITCHED SHRIEK...

YOU'RE MAD! DO YOU KNOW WHAT YOU'VE DONE?

BUT YOU HAVE THE MEANS OF ESCAPE!

YOU'VE ACTIVATED THE FISSION PROCESS! YOU'LL BLOW EVERYTHING TO KINGDOM COME!

YOUR CRAFT, TIME-LORD! YOUR CRAFT! COME, WE MUST LEAVE AT ONCE!

BUT AT THE TOP OF THE WELL A SALVO OF SHOTS STOPPED THE FLEEING PAIR IN THEIR TRACKS!

HANG ON, OLD MAN! I'LL TRY AND REACH YOU SOME-HOW!

GO! IT'S TOO LATE FOR ME NOW! GO BACK UP AND WAIT FOR THE OTHERS!

BUT THE *NEUTRON KNIGHTS* HAD INFILTRATED THE CASTLE...

GREAT GODS! THIS IS WHAT WE *CAME* HERE FOR!

ALL THE POWER WE'LL EVER NEED!

NO!! NOT WHILE I LIVE... *YOU'LL NEVER* TAKE IT!

THE CASTLE DEFENDERS THREW THEMSELVES INTO THE FRAY...

THEIR LEADER'S GAZE FELL TO THE LEDGE BELOW THE RIM... WHERE THE DOCTOR WAS STRUGGLING VALIANTLY...

AAAGH!!

AND A SINGLE, *UNBELIEVABLE* WORD BURST FROM HIS LIPS...

MERLIN!!

HOLD FAST! WE'LL SOON GET YOU OUT!

THEN HURRY, ARTHUR! AND DO NOT **HARM** THIS ONE... HE CAN SAVE US ALL!

THE DRAGON HAS DRAWN BREATH... SOON HIS FIRE WILL **SCORCH** THE WORLD...

WE MUST BE AWAY!

MERLIN? *ARTHUR?* AM I GOING **MAD?**

SOME DAY YOU WILL UNDERSTAND, TIME-LORD... BUT NOW YOU MUST LEAVE WITH US!

IT SEEMS I HAVE NO CHOICE!

ALL SURVIVING DEFENDERS ARE ASSEMBLED IN THE TIME-VESSEL ... COME... **BE QUICK!**

BUT, NEXT MOMENT A SNARLING FIGURE BURST THROUGH THE CHAMBER DOORS!

INTO THE CRAFT! I WILL HOLD THIS ONE AT BAY!

B-BUT...

DO AS I SAY!

SO! YOU SEEK ESCAPE FROM THE FANGS OF THE **WOLF!**

THERE IS ONLY **ONE** ESCAPE FOR YOU, MY FRIEND...

AND THAT IS **DEATH!**

AAAGH!

WHORRWHORR

WITH A MIGHTY SWING, CATAVOLCUS ATTACKED THE TARDIS...

BUT HIS BLAZING SWORD MET ONLY **THIN AIR!**

A SPLIT-SECOND LATER THE DRAGON **ROARED** ... FOR A BRIEF MOMENT, A **STAR** BLOSSOMED ON EARTH...

THE CASTLE VAPOURISED IN A HUGE **FIREBALL** ... IT'S VERY *ATOMS* TORN ASUNDER!

TIME HUNG SUSPENDED AS THE TARDIS SPIRALLED END OVER END INTO THE SPACE BETWEEN WORLDS...

SOMEWHERE DEEP IN THE DOCTOR'S MIND, A THOUGHT COALESCED...

AM I **DREAMING?**

I CAN REMEMBER SETTING THE CONTROLS...

BUT AFTER THAT... **NOTHING!**

THEN THE MEMORY OF THE **CATACLYSM** FLOODED BACK...

WHERE **AM** I?

THE OTHERS! WHERE ARE THE OTHERS? HOW LONG HAVE I **BEEN** HERE?

SOMETHING CAUGHT THE DOCTOR'S EYE, A FIGURE AGAINST THE SKYLINE ... SUNLIGHT GLINTING ON A DRAWN SWORD...

THEN IT WAS **GONE!**

NO DREAM, THEN ... BUT A GIANT **ILLUSION** SURELY? SOME KIND OF *TIME-LOOP* ... PAST AND FUTURE FLOWING INTO THE SAME EVENT...

WELL, WHATEVER IT WAS ... IT'S TIME I WAS GOING!

WHAT? *YOU AGAIN?*

I LEAVE YOU WITH ONE LAST MESSAGE, TIME-LORD...

OUR PATHS ARE DESTINED TO CROSS ONCE MORE! IN SOME DISTANT TIME, IN SOME **OTHER** FORM... WE SHALL MEET AGAIN!

FAREWELL.

SO... FOR ALL MY KNOWLEDGE ... FOR ALL THE TECHNOLOGY AT MY DISPOSAL, I STILL HAVE NO WAY OF FORESEEING THAT MOST *UNPREDICTABLE* THING OF ALL...

... **MY OWN FUTURE!**

STARBURST

Dangerous Visions!
191 SPITAL ROAD,
MALDON,
ESSEX, ENGLAND

STARBURST BACKLIST:

This list supercedes all previous *Starburst* backlists. All prices are per copy. All issues are very good to near mint. If dissatisfied with a magazine for any reason, please return it within 10 days of receipt for replacement or refund.

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Starburst 5: The filming of Superman the Movie, Dark Star review, Douglas Trumbull speaks, Battlestar Galactica, Metal Messiah, Star Dust, 31st Cannes Film Festival review. **50p ($1.25)**

Starburst 7: Battlestar Galactica the Film. Superman effects. Invasion of the Body Snatchers, old and new, Mechanical Men (Robots) of the Movies. Max Beeza and the City in the Sky. Little known animated short movie. **50p ($1.25)**

Starburst 12: Interview with Richard (Jaws) Kiel, Lost World films, The Spaceman & King Arthur, Robots Portfolio, Special effects on Moonraker. The Thing from another World. China Syndrome. **50p ($1.25)**

Starburst 13: Buck Rogers, Moonraker, T.V. Avengers (Steed and Mrs. Peel), The making of Alien, The art of Space 1999, Omega Man, Irwin Allens' Aliens, Invaders from Mars. **50p ($1.25)**

Starburst 14: ALIEN the Movie, TV Avengers continue. BBC TV's Dr. Who visual effects master Tony Harding, animation with Gandahar vs The Metal Warriors. Fantastic Cliffhangers. The Time Machine. **50p ($1.25)**

Starburst 15: New Quatermass TV Serial, Roger (Thunderbirds) Dicken's Aliens, Sapphire & Steel starring Joanna Lumley and David McCallum. The changing faces of Dr. Who. The Day The Earth Stood Still. Prophesy, Gandahar continued. Hitchhikers Guide to the Galaxy. 30s & 40s Saturday Morning Serials. **50p ($1.25)**

Starburst 17: Star Trek The Motion Picture, Metropolis, Dan O'Bannon Interview, Final Countdown, Model Maker Mat Irvine (BBC TV Blake's 7 and Dr Who) Science Fiction on Television. Starburst Fantasy film awards report & photographs. SF from Japan. **50p ($1.25)**

Starburst 18: Zombies, Dawn of the Dead. Meteor. Blake's 7 Interview. (12 pages) Alien Portfolio, Seacon report and photographs, A Boy and his Dog, Project UFO, Fantastic Worlds of George Pal. **60p ($1.50)**

Starburst 19: Dr Who, interview with Tom Baker & Graham Williams. Star Trek The Movie reviewed. Meteor, a disastrous movie. Land of the Giants. Sandy Howard, fantasy film producer. Saturn 3, Dan O'Bannon writes about ALIEN. The Black Hole, Fantastic Voyage. **60p ($1.50)**

Starburst 22: When Time Ran Out reviewed. John Carpenter profile (Assault on Precinct 13, Halloween, The Fog), The Art of Special Effects design. **60p (£1.50)**

Starburst 23: Empire Strikes Back reviewed. The stars of Flash Gordon. Nicholas Roeg (Man Who Fell to Earth) interviewed. Star Wars Armies. Animalympics (animations). Mechanical effects expert Colin Chilvers interviewed. Deathwatch. Mysterious Islands. Model Building. **60p ($1.50)**

Starburst 24: The Final Countdown. Tribute to Hitchcock. Reg Hill (Gerry Anderson's executive producer) interviewed. Mark Hamill Interview. Gerry Anderson's Stingray, **Caroline Munro interview,** Atom Age Monsters. Colin Chilvers & Mat Irvine continue their respective articles on effects. **60p ($1.50)**

Starburst 25: TV Zone new series. Gary Kurtz interviewed. The Blood Splattered Bride reviewed. George Pal obituary. Salem's Lot 8nd Popeye previewed. The Fantastic Films of Jack Arnold. Irvin (Empire Strikes Back) Kershner interview. How Superman Flies by Zoran Perisic. Glen Larsen Interview Part One. **60p ($1.50)**

Starburst 26: Previews: Thongor in the Valley of the Demons. Reviews: Simon. Interview: Roald Dahl. Brian Johnson (Effects on Empire). Features: Comic Heroes on the Screen. Fantasia: Boris the Spider. **60p ($1.50)**

Starburst 27: Reviews: The Last Chase, Mama Dracula. The Hearse. Features: New Dr Who Season. The Critic Strikes back. The Films of Ray Harryhausen. Making of Star Hunt. Previews: The Shining. Interviews: Ray Bradbury. **60p ($1.50)**

Starburst 28: Reviews: CE 3K Special Edition. Dressed to Kill. Galaxina. Flash Gordon. Interviews: Joanna Lumley. Paul Darrow (Avon, Blakes 7). Arthur C. Clarke. Looks Back at: Carrie. Willis O'Brien (Creator of King Kong). **60p ($1.50)**

Starburst 29: Reviews: Silent Scream. Monster. Inferno. He knows you're alone. Virus. The Fog. Battle Beyond the Stars. Reports on: Marvel Film & Fantasy Convention '80. Interviews: Brain Clemens (Avengers, Kronos, Thriller, The Professionals). **60p ($1.50)**

Starburst 30: Reviews: The Island. Terror Train. The Changling, Hawk the Slayer. The Passion of Jennie Logan. Reports on: The Paris Film Festival. Collecting Fantasy Posters. The art of Video Magic. Interviews: Brian Clemens (part 2). **60p ($1.50)**

Starburst 31: Reviews: Earthquake 7.9. Mother's Day. Somewhere in Time. The Attic. Looks Back at: Danger Diabolik. The Wizard of Oz. Interviews: Douglas Adams (Hitchhikers Guide to the Galaxy). Sybil Danning (Battle Beyond the Stars). Previews: The Lathe of Heaven. Reports on: The Making of Superman Two. **60p ($1.50)**

Starburst 32: Reviews: Superman II, Blood Beach, Ninth Configuration, Motel Hell. Features: The Making of the Monster Club. Previews: Brave New World (tv). Interviews: Philip Jose Farmer, Douglas (Hitch Hiker) Adams, Jacqueline Pearce (Servalan, Blake's 7). Looks back at: Frankenstein (1931). **60p ($2.00)**

Starburst 33: Reviews: Incredible Shrinking Woman, Popeye, Scanners. Looks back at: The Bride of Frankenstein (1935), The James Bond movies, Snow White and the Seven Dwarfs. Interviews: Makeup man Roy Ashton, Superman's Margot Kidder. **60p ($2.00)**

Starburst 34: Reviews: The Howling, Inseminoid, Monster Club, Funhouse. Features: Werewolves of the Movies. Looks back at: 2001: A Space Odyssey, Son of Frankenstein. Interviews: Bond director John Glen, Effects man Martin Bower. **60p ($2.00)**

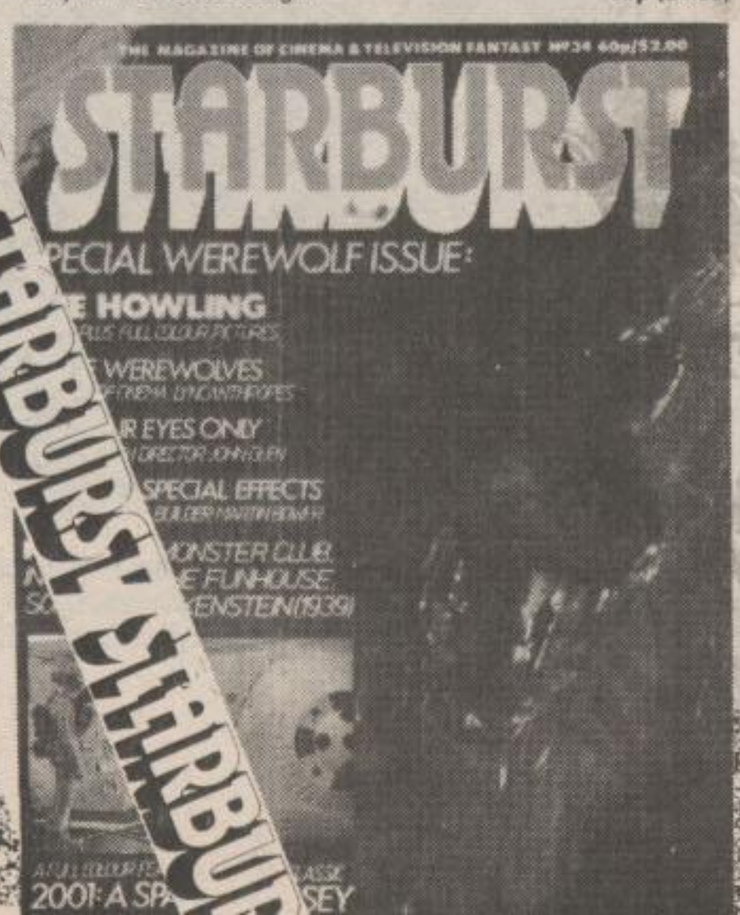
Starburst 35: *New format! Eight extra pages of colour!* Reviews: Clash of the Titans, The Fan, Charlie Chan and the Dragon Queen, Excalibur, Altered States. Previews: Disney's Condorman, Nigel Kneale's Kinvig (tv). Interviews: Ray Harryhausen, Richard Donner. Looks back at: Plan 9 from Outer Space. Plus the first monthly episode of Paul Neary's full colour comic strip Tales from the Rim. **70p ($2.00).**

Starburst 36: *New size!* Reviews: Terror Eyes, Happy Birthday to Me, Condorman, Caveman, Star Wars on Radio. Previews: Raiders of the Lost Ark. Interviews: John Carpenter, Joe Dante, David Cronenberg, Sarah Douglas, Rocky Horror's Richard O'Brien. **70p ($2.00)**

Starburst 37: Reviews Raiders of the Lost Ark, Eyes of a Stranger, For your Eyes Only, Time Bandits, Outland, Fear No Evil. Interviews: John Carpenter Pt II, Joe Dante Pt II, David Cronenberg Pt II, Buster Crabbe, the original Flash Gordon. Previews: Battletruck. **70p ($2.00)**

Starburst 38: Reviews: The Bells, Escape from New York, The Hand, The Final Conflict. Reports on: Caroline Munro's The Last Horror Film, The Making of Quest for Fire. Looks back at: The Stepford Wives, Tales from the Crypt, Day of the Triffids (1963). Interviews: Doctor Who writer Terrance Dicks, new Blake's 7 crew member Glynnis Barber, effects man Jon Sorensen. Features: The Art of Excalibur in colour. **70p ($2.00)**

Starburst 39: Reviews: Deathouse, Dawn of the Mummy. Previews: Message from the Future. Looks back at: The Thief of Bagdad (1940). Disney's Sleeping Beauty. Features: The Making of BBC's Day of the Triffids. Interviews: Triffids effects man Steve Drewett, Hitch Hiker/Blake's 7 effects man Jim Francis. Plus Monsters and Maidens poster gallery—in full colour! **70p ($2.00)**



STARBURST STARBURST STARBURST

THE DOCTOR WHO ARCHIVES

planet o

WE LOOK BACK TO THE LAST OF THE JON PERTWEE ADVENT

As a meditation group in a monstary in England run by Tibetans try to make contact with far distant Metabelis Three, the Doctor receives a package from Jo Grant. It contains the crystal he found there, and now the Great One — the gigantic spider who rules the planet — wants it back.

Before long the Doctor finds himself in deadly conflict with the spiders who, by terror, dominate the human inhabitants of Metabelis Three. And it is in the cave of the Blue Crystal that he confronts the Great One and almost loses his life. Indeed his body is so badly damaged that it has to be regenerated with the help of his former tutor K'anpo Rimpoche, Abbot of the monastery.

This is the last appearance of Jon Pertwee as Doctor Who.

EPISODE ONE

Doctor Who takes the Brigadier to a variety performance to see the act performed by Professor Herbert Clegg.

At the time Captain Yates is investigating what he thinks are peculiar happenings at the meditation centre where he is staying. The monastery is run by Tibetan monks, and a small group of English visitors, led by a man called Lupton, has aroused Yates' suspicions. Lupton in his turn suspects that Yates is spying on him.

Cho-je the Abbot's deputy, tells Lupton that Yates is bringing a woman journalist to see the centre. The journalist is in fact Sarah Jane Smith, and Yates tells her about the centre on their way there. While he was trying to recover his balance after the Golden Age Affair (*Invasion of the Dinosaurs*) he saw an item in a newspaper.

Clegg is now in the Doctor's laboratory, and is shocked when his carefully-guarded secret is revealed — he is a true clairvoyant.

Lupton is leading a meditation group at the centre. Sarah and Yates nearly collide with a tractor which appears in the middle of the road and then vanishes again. Sarah, who was sceptical about Yates' views, is now convinced that there is something in what he says.

Clegg undergoes various experiments and then a package comes for the Doctor. As a further test Clegg is asked what it is. He says a blue stone from beyond the stars. It is from Jo, and it is the crystal the Doctor gave her, from Metabelia Three.

Sarah is introduced to Lupton, and then Yates hurries her away, saying that she has a train to catch. This is in fact a ruse, and they return to the monastery

Left: *The Doctor and Sarah in the Whomobile. It was this adventure in which Pertwee was allowed to run riot with gadgets.* Above: *Sarah*

of the spiders

RES WHICH FEATURED ELISABETH SLADEN AS SARAH JANE SMITH.

notices something strange crawling up her back. Right: *Pertwee's stunt double pilots the Autogyro featured in this adventure.*

unseen.

Jo's letter says that she had to send the crystal back because their native porters found it bad magic. While the Doctor reads, Clegg looks into the crystal Then there is the sound of a high wind, the earth begins to shake, and objects begin to fly about in poltergeist fashion. Clegg collapses and dies.

Yates and Sarah are seen climbing in a window by Tommy, a backward boy who is a kind of handyman at the centre. She manages to distract his attention with a brooch. They reach the cellar, through thick cobwebs, and see Lupton and his group encircling a mandala. Then, as they watch, a huge spider materialises in the centre.

EPISODE TWO

The spider tells Lupton "I have come to give you the power you seek." Then it tells him to turn round, jumps on his back and vanishes.

The Doctor tells the Brigadier that Clegg died of a heart attack, probably caused by something he saw in the crystal. He turns on the machine that was recording Clegg's thoughts and it shows a montage of giant spiders.

Sarah Jane leaves the monastery. Yates stays behind. Lupton tells one of his friends that the spider is still there. Its mind and his are joined together. Then the spider tells Lupton to concentrate. It has been sent to earth to find the crystal, and now it can feel its vibrations. The gem will provide them with the power they both seek. Lupton concentrates, and sees the Doctor looking into the crystal.

Yates tries to see the Abbot, Rimpoche, but is stopped by Cho-je.

The Doctor tells the Brigadier that he feels that he is about to be faced with the most evil threat of his whole life. Sarah comes back and begins to tell him about the mediation centre, but the Doctor is carrying out tests on the crystal, and pays little attention until she says "spider". He tells her that the gem has the power to clear the mind and amplify its power. . . and when he was on Metebelis Three there were no giant spiders there.

Through a ruse Lupton penetrates Unit headquarters and steals the crystal. A chase by car, helicopter and the Doctor's new Whomobile follows. It seems that Lupton is trapped, when the spider tells him to concentrate. On Metebalis Three, in the spider's council chamber, the Queen says that their sister on earth needs help. They must concentrate. When the Doctor boards the motor boat where Lupton was hiding, no one is there.

EPISODE THREE

Lupton is back in the monastery,

with the crystal. The spider urges him to veil his mind. If those on Metebalis Three were to realise the ambitions he is cherishing, they would kill him. And they are seeking to make a mental link with him.

From the distant planet the Queen tells Lupton he will be able to help them in their work of conquering earth. This is the reason why the Great One requires the crystal.

With Sarah, the Doctor arrives at the monastery where he tells Cho-je what has happened, and accuses Lupton of taking the crystal. The Tibetan tells him that this is impossible. He saw Lupton at the time when the man was supposed to be eighty miles away.

In the meantime Lupton is telling Barnes that his career was broken by the firm for which he worked when it was taken over. He wants revenge on them in particular and on society in general. And so he has come to the meditation centre to develop the power to do it. Tommy steals the crystal.

Lupton goes down to the cellar and, watched by Sarah, he vanishes. She accidentally stands on the mandala, and vanishes as well, to find herself on Metebelis Three. Lupton emerges from behind a rock, but does not see her and makes for a blue mountain in the middle distance. Nearby are some cottages, and as Sarah runs to hide she is seized from behind.

Sarah finds herself among a group of human types who think she is a spy and want to kill her, particularly when she says the forbidden word "spiders". Then Arak, their leader arrives, and stops them. A trumpet announces the arrival of the Queen Spider — the Queen "eight-legs" — and they all hide in the houses. An announcement is made. "Arak having traitorously attacked Field Guard Draga, leaving him for dead, the same Arak will now surrender himself. Otherwise one male from each family will be killed". Sabor says Arak is needed to lead the people. He himself goes out and says that, with his help, Arak escaped to the hills. He is taken in his son's place. Sarah is horrified to learn that he will be eaten by the spiders and shows her face clearly at the window. The Queen sees her and she is taken prisoner.

At that moment the Doctor arrives in the TARDIS. He too is captured. As he tries to escape, Sarah slips away, but the Doctor is attacked and collapses, apparently dead.

EPISODE FOUR

The body of the Doctor is left behind, and soon he begins to move but obviously is very ill.

Watched by a hidden Yates, Barnes tells his friends that Lupton has disappeared. He is very worried, and his temper is not improved by the arrival of Tommy, who is apparently teaching himself to read.

The Queen returns to her council chamber to find Lupton sitting in her seat with "his" spider on his knee — like a cat. She is furious and orders him to be arrested. But he stops her by saying he knows where the crystal is hidden. His spider corroborates this and he adds that the Great One will have to go on waiting until they receive their reward. The Queen says there will be no reward until the female spy who has followed him from earth has been captured.

Tommy is back in his room, still trying painfully to learn how to read. Then his eye falls on the crystal and his attention is riveted by it. He becomes unconscious. When he comes to, he has an alert, intelligent expression, and he begins to read with quick fluency.

The Doctor feebly tells Sarah that there is a machine in a carpet bag in the TARDIS which will save him. Defying the curfew, she goes out and finds it. On her way back she is captured by Lupton and some of the guards. But she has dropped the bag and Arak dashes out to get it. With the machine's help, the Doctor falls into a peaceful sleep.

Back on earth, Tommy is reading poetry. He says "pretty" . . . then corrects himself to "beautiful".

Sarah is imprisoned in the same cell as Sabor.

Yates enters the room to speak to Barnes, but is knocked unconscious by one of the other men.

Sarah — from Sabor — and the Doctor — from Arak — learn that the Metabelians are the descendants of the crew of an earth space ship which crashed hundreds of years before. A spider on board found its way to the blue mountains where, through the

effect of the crystals, its progeny grew larger and larger and cleverer and cleverer. Before the humans knew what was happening the spiders took over and since then have ruled absolutely ruthlessly through fear.

The Doctor orders the Metabelians to collect stones. Soon, with the help of his machine, he finds a type which will withstand the attacks of the spiders.

Leaving the others to follow them when they are suitably armed, the Doctor makes his way to the spiders' castle. Though he successfully resists attacks at first he drops his machine and is prevented from reaching it by Lupton.

EPISODE FIVE

Lupton wants the Doctor killed, but the guards have had their orders from the Queen Spider. He is taken to the same cell as Sarah and Sabor.

The Queen Spider, facing incipient revolt from her subjects — Lupton's ally suggests she is growing old and perhaps the time has come for another coronation — goes to the cave of the Blue Crystal to consult the Great One.

The spiders know, by its vibrations, that the crystal is still on earth.

Arak, Tuar, and the other men leave the village carrying pitchforks and similar weapons and shouting "Death to the Eight-legs."

Sarah is taken away. The Doctor, by using Houdini-like tactics, manages to escape from his bonds.

Sarah is taken to the Queen who dismisses her retinue. She makes a bargain If Sarah and the Doctor get the crystal back, she will release Sabor and give the Metabelians freedom.

Yates suggests to Barnes that they should form another link with Metebelis Three and go get Sarah and Lupton back.

Lupton tries to assert himself at the Spiders' Council — The Queen is not there — but his spider makes it very clear who is in charge. They decide that they will invade; the pain they inflict forces Lupton to obey them.

The Doctor, following what he thinks is Sarah's voice, finds himself in the area where the Great One lives — he does not see her. She orders him to bring back the crystal. He is more disturbed than he has ever been before.

On earth Barnes, Yates, and the others, seated round the mandala, are beginning their ritual chant. Unseen by them the soldier spiders are crossing the mental link and vanishing into the shadows.

Tommy tells Cho-je what is happening and the Tibetan goes down to see the group. He tries to stop them, but is stunned by the spiders. Yates, too, is attacked. Tommy, still clutching the crystal, goes to find the Abbot.

As the noise of fighting begins the Doctor finds Sarah. She grabs his hands and they vanish, to reappear in the village square. She tells him that the Queen taught her how to do it. They enter the Tardis and arrive back on earth, at the mandala. Then Barnes, who has been taken over by a spider, steps forward, and they are subjected to an attack from all sides.

EPISODE SIX

They are rescued by Tommy, armed with the crystal, and taken to the Abbot K'anpo Rimpoche. The Doctor tells him about the crystal and both of them realise that there is something strange about Sarah. She tries to attack the Doctor, but is prevented by the Abbot who shows him that she has been taken over by the Queen Spider. Using the crystal, they are able to kill the Queen and free her.

In the meantime, outside the door, Tommy has been preventing the other spider-controlled men from attacking.

The Doctor recognises K'anpo Rimpoche as a fellow Time Lord — in fact his former tutor — and accepts his advice to take the crystal to the Great One.

Cho-je and Yates recover, just in time to prevent a major attack on Tommy. Yates again falls unconscious. The Doctor leaves in the Tardis and soon is back with the now-victorious Metebelians. He says that he must go to the cave of the Great One. But he finds himself in the spiders' council chamber. They were too much for the humans. He tells them his intention. Lupton tries to stop him, but is killed.

Yates is cured by the Abbot, who then dies, but soon reappears in his other person — Cho-je.

The Doctor enters the blue crystal cave of the Great One — the place where, he has been warned, anyone who enters dies. But the first person to die is the giant spider — the addition of the crystal to her power was too much. And as she dies, all the other spiders die as well.

The Doctor returns to Unit headquarters in the Tardis, obviously a dying man. But then K'anpo Rimpocha/Cho-je appears in HIS TARDIS and a new body for the Doctor begins to form.

THE FIVE FACES OF

We look back at the series of repeats that has just ended on BBC2.

With the rerun of *Logopolis* now drawing *The Five Faces of Doctor Who* season to a close the precedent has not been set for future experiments of this ilk.

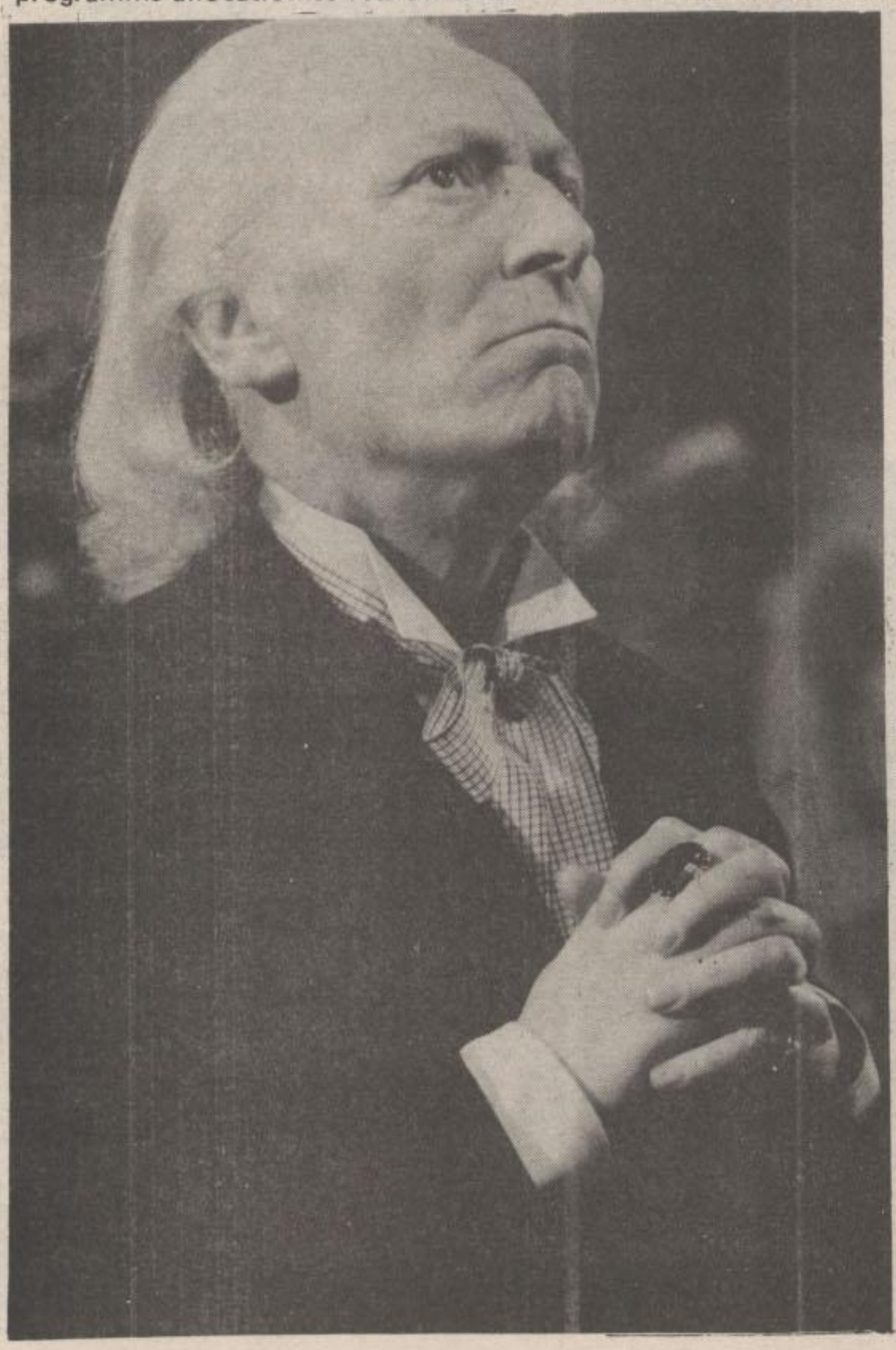
The five stories shown throughout November have proven to be successes on almost every count and the programme staff of BBC 2 are particularly pleased with the response.

Although actual viewing figures are generally kept confidential unless they are high enough to warrant publication in *The Stage and Television Today*, it is known that news of the repeats triggered off a wave of correspondence and phone-calls to the BBC switchboard. This more than justified the risk the channel controllers took when they elected to use up so much of their out-of-time programme allocation to reshow what was, after all, a run of quite old programmes. Such a decision would normally cause a flood of complaints from irate license buyers who object to paying good money for ancient reruns.

Of the mail sent to BBC 2 on the repeats, almost all of it has been positive, with writers proffering suggestions, queries, comments and, of course, the countless pleas for more of the same.

So what are the chances of further stories from **Doctor Who**'s illustrious past being dusted down from the vaults and presented once more for public scrutiny?

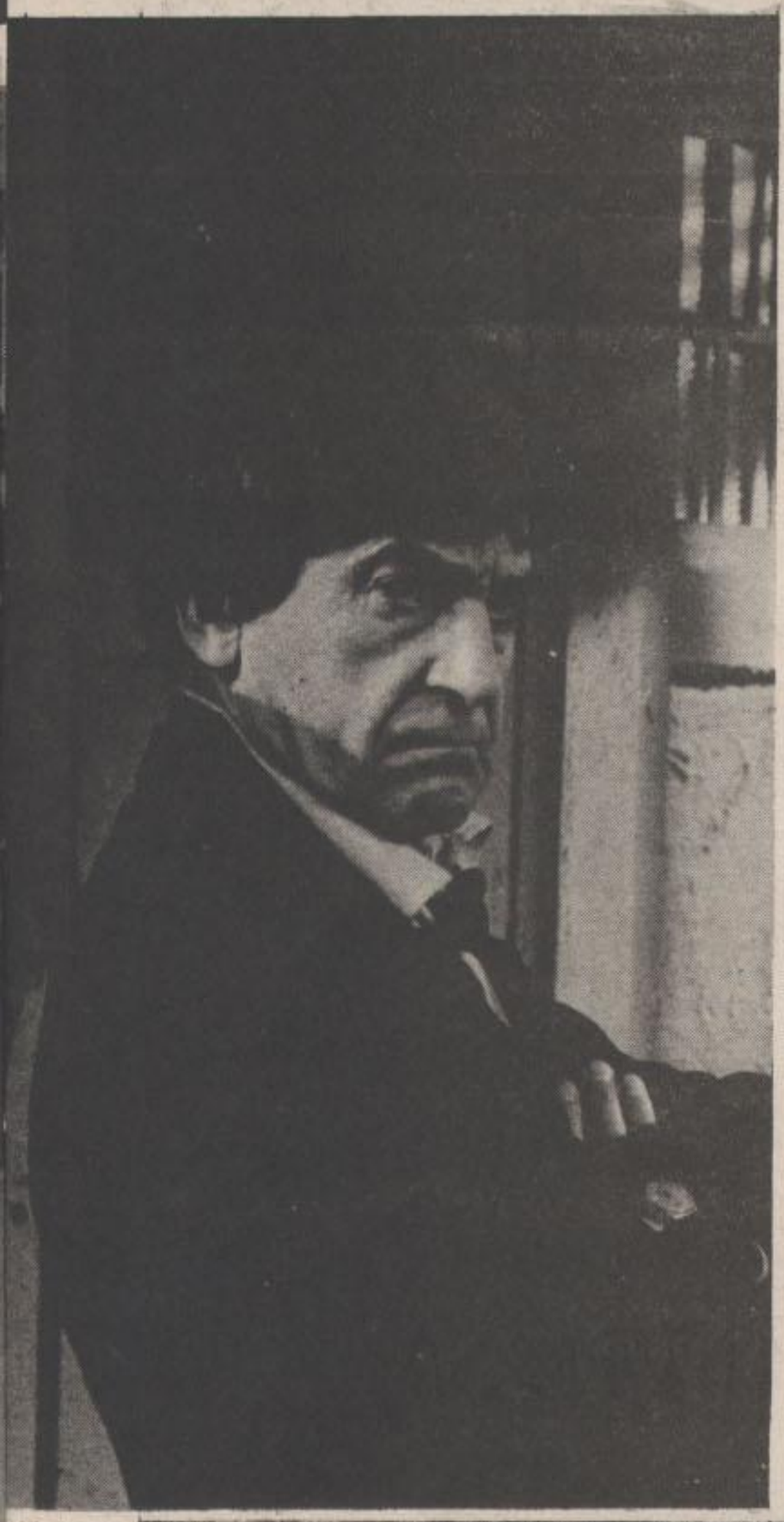
The signs are quite hopeful. Certainly for his part, current Producer John Nathan-Turner is quite happy for old programmes to be shown while the current season is off the air. Aside from pleasing the dedicated fans, reruns of any



Left: *William Hartnell as the Doctor.* Below: *Jon Pertwee's Doctor was the most dynamic portrayal.* Right: *A scene from* The Three Doctors *story. Hartnell appeared only on a monitor screen.*

DOCTOR WHO . . .

REVISITED



sort attract publicity to the **Doctor Who** series as a whole. And in television circles all publicity is good publicity. There is, of course, a limit to the number of old programmes which can be rerun as the list printed in the **Doctor Who Monthly Winter Special** — on sale now — clearly points out. One of the most clamoured for stories — *Tomb of the Cybermen* — is not resident in the Film Library archives and so cannot be rerun.

Nevertheless, if the ratings and the interest in the reruns has been high enough then it could well prompt the BBC into scouring the globe for missing episodes for its collection even if it meant going as far abroad as the Middle East or Africa (both nations having bought **Doctor Who** from BBC Enterprises in the past) in the hunt.

For now though, the first major exercise in rescreening old adventures with past Doctors has ended on a successful note and for that a lot of people must be thanked, not least of whom are many of the readers of **Doctor Who Monthly** who were among the legion of letter writers. From little acorns mighty oaks do indeed grow. . .

Below: *Tom Baker's Doctor was represented by the excellent Christopher H. Bidmead story* Logopolis. *The concepts involved were fascinating, although perhaps a little difficult to follow.*

Above: *The Doctor we're all waiting for. Peter Davison's version will be the youngest yet. Can we be the only ones to notice that with each successive incarnation, The Doctor has been getting younger and younger?*

DOCTOR WHO EPISODE GUIDE

SPEARHEAD FROM SPACE (Serial AAA, 4 episodes)

Episode One (3rd January 1970)
Having narrowly escaped his would-be kidnappers the newly regenerated Doctor dashes frantically through the wild undergrowth of Epping Forest in a desperate bid to elude the pursuing UNIT soldiers and regain the safety of the TARDIS. But the TARDIS is guarded and a nervous UNIT sentry shoots down the white robed figure running towards him. . .
Episode Two (10th January 1970)
Not satisfied with the callous notice of dismissal handed out to him by Hibbert, his ex-employer, salesman Ransome returns furtively to the Auto Plastics Factory to investigate the off-limits room. However as he explores, one of the plastic mannekins comes to life and begins to stalk its quarry.
Episode Three (17th January 1970)
Heading Brigadier Lethbridge-Stewart's warning about the dangers at Auto Plastics General Scobie agrees, over the phone, to provide UNIT with the troops needed for a raid. Then there is a ring on his doorbell. Opening the door Scobie is confronted by Channing, and an Auton replica of himself.
Episode Four (24th January 1970)
Thanks to the Doctor's high frequency radio wave transmitter the Nestene invasion of Earth is foiled. . . for now. The Brigadier is now convinced that this tall figure is indeed THE Doctor and a bargain of necessity is struck between them. Asking the Doctor's real name however yields only the reply, "Smith."

Jon Pertwee *(as The Doctor)*, Caroline John *(Liz Shaw)*, Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, John Breslin *(Captain Munro)*, Ellis Jones *(UNIT Technician)*, Tessa Shaw *(UNIT Officer)*, Neil Wilson *(Seeley)*, Antony Webb *(Doctor Henderson)*, Talfryn Thomas *(Mullins)*, George Lee *(Corporal Forbes)*, Iain Smith *(UNIT Soldier)* Alan Mitchell *(Wagstaffe)*, Prentis Hancock *(Second reporter)*, Hugh Burden *(Channing)*, Derek Smee *(Ransome)*, John Woodnutt *(Hibbert)*, Betty Bowden *(Meg Seeley)*, Hamilton Dyce *(Major General Scobie)*, Henry McCarthy *(Dr Beavis)*, Edmund Bailey *(waxworks attendant)*. Directed by **Derek Martinus**, Teleplay by **Robert Holmes**, Script editor **Terrance Dicks**, Incidental music by **Dudley Simpson**, Designed by **Paul Allen**, Costumed by **Christine Rawlins**, Makeup by **Cynthia Goodwin**, Sound recordist **Derek Medus**, Film cameraman **Sam Speel**, Film editor **William Symon**, Produced by **Derrick Sherwin**.

DOCTOR WHO AND THE SILLIRIANS (Serial BBB, 7 episodes)

Episode One (31st January 1970)
Baffled by the claw-like slashes on the bodies of the attacked potholers, and puzzled by one of the victim's drawings of three eyed reptile men, the Doctor goes alone into the Derbyshire caves. Suddenly, from up ahead, there is a booming roar. A Tyrannosaurus rears up before him.
Episode Two (7th February 1970)
The Doctor and the Brigadier visit the dead farmer's wife to learn more about his attacker. Although hysterical the woman identifies the attacker as a reptile man – a Silurian – and indicates that the creature is still in the barn. Sure enough, Liz Shaw, turns her head to see the creature advancing towards her.
Episode Three (14th February 1970)
Convinced that Doctor Quinn is playing some deadly game of his own the Doctor pays a solo call on his country cottage. Entering the tropically hot front room the Doctor finds Quinn is dead – murdered. There is a sound from the hallway and a Silurian steps into the room.
Episode Four (21st February 1970)
Like Major Baker the Doctor is now a prisoner of the Silurians. Nevertheless he perseveres in trying to find a peace formula to end the growing hostilities between Man and the Silurians. He appears to have some success with the Old Silurian, but the Young Leader is rebellious and attempts to kill the Doctor.
Episode Five (28th February 1970)
The Young Silurian has killed the old ruler for releasing the Doctor. The Doctor himself returns to the base only to discover that the infected Major Baker has been taken to a public hospital. He and the Brigadier race there but it is too late. Baker is dead – the first of millions.
Episode Six (7th March 1970)
Working against time the Doctor toils in the laboratory to find a vaccine to cure the spreading plague. He appears to have some success but before he can communicate the formula to the waiting Brigadier the Silurians mount a commando-style raid on the base and capture the Doctor.

Episode Seven (14th March 1970)
Through a ruse the Doctor has amanged to return the Silurians to their hibernation state. He prepares to leave from London, with Liz, to begin working out a permanent peace formula for the two species. But as BESSIE drives away a series of explosions heralds the destruction of the Silurians. Man can never live with another and different species!

Jon Pertwee *(as The Doctor)*, Caroline Shaw *(Liz Shaw)*, Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, John Newman *(Spencer)*, Bill Matthews *(Davis)*, Peter Miles *(Dr Lawrence)*, Norman Jones *(Major Baker)*, Thomasine Heiner *(Miss Dawson)*, Roy Branigan *(Roberts)*, Ian Cunningham *(Dr Meredith)*, Paul Darrow *(Captain Hawkins)*, Pat Gorman *(Silurian)*, Peter Halliday *(Silurian voice)*, Nancie Jackson *(Doris Squire)*, Gordon Richardson *(Squire)*, Richard Steele *(Sergeant Hart)*, Dave Carter *(Old Silurian)*, Nigel Johns *(Young Silurian)*, Paul Barton, *Simon Cain, John Churchill (Silurians)*, Ian Talbot *(Travis)*, Alan Mason *Corporal Nutting)*. Directed by **Timothy Combe**, Teleplay by **Malcolm Hulke**, Script editor **Terrence Dicks**, Designed by **Barry Newberry**, Incidental music by **Carey Blyton**, Costumes by **Christine Rawlins**, Make-up by **Marion Richards, Teresa Wright**, Visual effects **James Ward**, Produced by **Barry Letts**.

THE AMBASSADORS OF DEATH (Serial CCC, 7 episodes)

Episode One (21st March 1970)
The Doctor believes the strange transmissions to and from Recovery 7 are secret radio messages of some kind and he persuades the Space Control Director, Ralph Cornish, to allow him computer time to decipher them. But, as he enters the computer room with the master tape Taltalian halts him with a gun.
Episode Two (28th March 1970)
Despite a very professionally mounted attempt to hijack it, the Recovery 7 capsule is brought safely back to the Space Control Centre. Cornish and the Doctor attempt to make RT contact with the astronauts inside only to realise that the voices they are hearing are recordings. The order to cut the capsule open is given.
Episode Three (4th April 1970)
Reegan's mysterious boss decides that the Doctor and Liz are getting too near the truth for comfort and the paid mercenary is given orders to put them out of harm's way. A bogus message lures Liz from the safety of Space Control and she is chased by two of Reegan's men. They catch her atop a dangerous wier, but Liz looses her footing and tumbles towards the water.
Episode Four (11th April 1970)
It appears that Sir James Quinlan, Minister of Technology and Space Development, is the key figure in this curious web of intrigue and the Doctor arranges to meet him. But one of the

alien astronauts gets there first and Quinlan is killed by its fiery touch. The Doctor enters and the astronaut moves towards him — hand outstretched.

Episode Five (18th April 1970)
The sabotage attempts have all failed and at least the Doctor, aboard the relaunched Recovery 7, achieves Earth orbit and veers towards the silent Mars Probe vessel. Suddenly the scanners at Space Control register a new blip on the screens. A gigantic alien space craft is closing on Recovery 7.

Episode Six (25th April 1970)
Returning to Earth the Doctor is kidnapped by Reegan who has the three alien ambassadors locked up under his control. Reegan wants Liz and the Doctor to build him a proper communications device to enable him to fully control the aliens. Then General Carrington arrives, but his gun points at Liz and the Doctor.

Episode Seven (2nd May 1970)
Just in time the Doctor is able to stop Carrington's maniac speech to the world to stir up a war with the aliens. Carrington and his men are arrested, the Brigadier is released, and now all UNIT and Space Control have to do is return the reluctant ambassadors to their waiting mother ship. . . . . .

Jon Pertwee *(as The Doctor)*, Caroline John *(Liz Shaw)* Nicholas Coutney *(Brigadier Lethbridge Stewart)*, Robert Cawdron *(Taltalian)*, Juan Moreno *(Dobson)*, James Haswell *(Corporal Champion)*, Robert Robertson *(Collinson)*, Cheryl Molyneux *(Miss Rutherford)*, Michael Wisher *(John Wakefield)*, Bernard Martin *(control room assistant)*, John Abeineri *(Carrington)*, Ray Armstrong *(Grey)*, Dallas Cavell *(Quinlan)*, Ric Felgate *(Van Lyden)*, Ronald Allen *(Ralph Cornish)*, Steve Peters, Neville Simons *(astronauts)*, Gordon Sterne *(Heldorf)*, William Dysart *(Reegan)*, Cyril Shaps *(Lennox)*, John Lord *(Masters)*, Max Faulkner *(UNIT Soldier)*, James Clayton *(Private Parker)*, Joanna Ross, Carl Conway *(control room assistants)*, Steve Peters *(Leefee)*, Peter Noel Cook *(alien captain)*, Peter Hailliday *(alien voices)*. Directed by **Michael Ferguson**, Teleplay by **David Whitaker**, Script editor **Terrence Dicks**, Designed by **David Myerscough-Jones**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts.**

INFERNO (Serial DDD, 7 episodes)

Episode One (9th May 1970)
A UNIT soldier is found dead outside the Switching Room of the nuclear reactor at Project Inferno. The Brigadier and the Doctor enter the room only to find a similarly wounded technician slumped over the controls. Suddenly Slocum comes into view — his face and hands contorted by the effects of the green ooze.

Episode Two (16th May 1970)
The Doctor defies Stahlman's ban on his use of the nuclear reactor and continues his tests on the TARDIS console. Stahlman notices the drop in power level and cuts off the supply to the Doctor's garage. Entering the makeshift laboratory Liz and the Brigadier are just in time to see the Doctor vanish into oblivion. . .

Episode Three (23rd May 1970)
Still trying to come to terms with the fact that he is on a parallel Earth the Doctor tries to help when an emergency is sounded at the Inferno Labour Camp. But his interference draws him to the attention of the sadistic Platoon Under Leader Benton, who takes aim at the Doctor's head with a loaded revolver.

Episode Four (30th May 1970)
As the countdown to penetration of the Earth's crust nears zero point the Doctor once more tries to warn the Inferno staff of the forces they will unleash by their folly. The Brigade Leader has him detained but as the point of penetration is reched a tremendous roaring erupts from the bore hole . . . . . .

Episode Five (6th June 1970)
As the heat in the Drill control room steadily rises so the Primords become active once more. Trapped inside the Brigade Leader's office the Doctor, Liz, Petra, Sutton and himself are arguing possible solutions to the plight when the glass plate on the window shatters. The arm of a Primord reaches through . . . . .

Episode Six (13th June 1970)
The Doctor now reckons he has enough power in the TARDIS console to take him back to the "real" Universe. But, hysterical with fear, the Brigade leader tries to force the Doctor to take him along too. Liz shoots him in the back and tells the Doctor to go. Molten lava surges towards the garage. . .

Episode Seven (20th June 1970)
Just in time the Doctor's warnings are headed and the inferno project is halted. For the Doctor there are time for few goodbyes — he reckons now to have enough power in the TARDIS console to enable him to leave the Earth. He takes off but only manages a short hop — to a nearby rubbish tip.

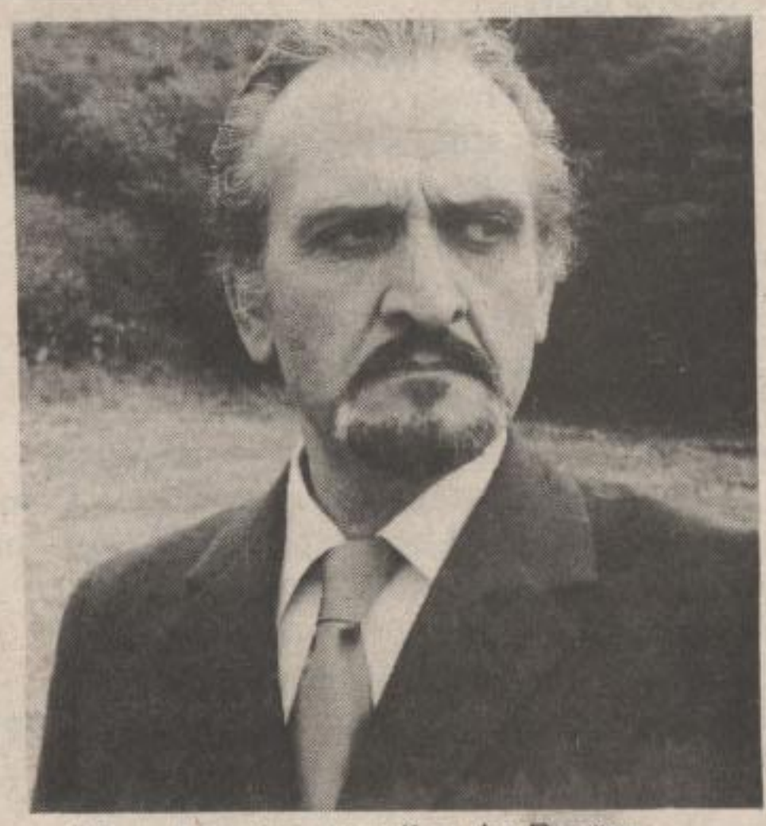
John Pertwee *(as The Doctor)*, Caroline John *(Liz Shaw)*, Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, Walter Randall *(Harry Slocum)*, Ian Fairbairn *(Bronley)*, Christopher Benhjamin *(Sir Keith Gold)*, Olaf Pooley *(Prof Stahlman)*, Sheila Dunn *(Petra Williams)* Sergeant Benton *(John Levine)*, Derek Newark *(Greg Sutton)*, David Simeon *(Private Latimer)*, Derek Ware *(Private Wyatt)*, Keith James *(Patterson)*, Directed by **Douglas Camfield**, Teleplay by **Don Houghton**, Script editor **Terrence Dicks**, Designed by **Jeremy Davies**, Produced by **Barry Letts.**

THE TERROR OF THE AUTONS (Serial EEE, 4 episodes)

Episode One (2nd January 1971)
Captain Yates finds the ammo box which contained the Nestene energy globe and takes it back to the UNIT lab. Jo Grant is there too but none of them realises she is a hypnotised agent of the Master until she rushes forward to try and force open the box lid which will set off a deadly booby trap bomb.

Episode Two (9th January, 1971)
Whan the hypnotised Professor Philips commits suicide at the circus it attracts the attention of Rossini's thugs towards the Doctor and Jo. Just in time the two are rescued by two officers in a police squad car, but it is the Doctor who first realises the policeman are actually disguised Autons.

Episode Three (16th January 1971)
Infiltrating UNIT HQ the Master lays a trap for the Doctor in the simple form of a plastic telephone extension lead. At the right moment he rings UNIT and gets the Doctor to the phone. Electronically activating the Nestene intelligence the Master gloats as the wire spring



to life and begins strangling the Doctor.

Episode Four 23rd January 1971)
By diverging the two radio telescope dishes the Nestene intelligence is thrust back out to deep space and the Autons deactivate. The Master escapes in the charabanc though this does not seem to unduly worry the Doctor. He knows he is bound to meet his old adversary again very soon.

Jon Pertwee *(as the Doctor)*, Katy Manning *(Jo Grant)* Nicholas Courtney *(Brigadier Lethbridge Stewart)*, John Levene *(Sergeant Benton)*, Richard Franklin *(Capt Mike Yates)*, Roger Delgado *(The Master)*, John Bascomb *(Rossini)*, Dave Carter *(museum attendant)* Christopher Burgess) *(Prof Philips)*, Andrew Staines *(Goodge)*, Frank Mills *(radio telescope director)*, David Garth *(Time Lord)*, Harry Tomb *(McDermott)*, Michael Wisher *(Rex Farrel)*, Stephen Jack *(Farrel Snr)*, Roy Stewart *(strong man)*, Narnara Leake *(Mrs Farrel)*, Terry Walsh *(Policeman)*, Pat Gorman *(Auton leader)*, Haydn Jones *(Auton voice)*, Dermot Touhy *(Brownrose)*, Norman Stanley *(telephone mechanic)*. Teleplay **Robert Holmes**, Script editor **Terrence Dicks** Designed by **Ian Watson**, Incidental music **Dudley Simpson**, Produced by **Barry Letts.**

BEHIND-THE-SC

script editing

There are only two permanent jobs on **Doctor Who** - those of the producer and the script-editor. Directors are usually freelance while the teams of scenic designers, make-up and costumes designers and the technical wizards of the special effects and radiophonics departments are all picked from centralised pools to work on given stories.

Even the regular cast, like Peter Davison, Janet Fielding etc, are all freelance actors and actresses who sign contracts to work on a production for however long the contract specifies.

Only the producer and script-editor work full time on the series and have their own offices at the BBC. Yet, while most people now understand what the producer of **Doctor Who** does, the title of script-editor still tends to baffle general viewers and fans alike as to what exactly he or she does on a programme. An often quoted, and very incorrect, description of the script-editor's role is that of a continuity inspector who goes through the edited prints of a given episode to look for errors. For example, if the Doctor leaves a room wearing a stick of celery in his lapel, he must be wearing that stick of celery in the next shot of him walking down a corridor even though recording of those two segments might be weeks apart.

In fact that side of a production is handled by a production assistant — although part of the director's task is to look out for any obvious errors in continuity.

Generally the script editor has less to do with a story once it has gone into the hands of the director for production. The majority of his work lies in the pre-production stages when stories are still in the hands of the commissioned writers.

How much the script-editor is allowed a decisive role in the making of a show depends a lot on how much of an active role the producer plays in selecting what will be shown on screen. Last season John Nathan-Turner and Christopher H. Bidmead worked in very close callusion on the stories due to the former's qualifications as an actor, writer and a director. The two men each had an idea of what the series should look like over-all and so the best results were obtained by swapping ideas and seeing what emerged at the end.

By contrast, when **Doctor Who** first began the tight constraints of actually getting a programme on the air meant that the then producer, Verity Lambert, had to be very tied to the actual mechanics of overseeing production. Hence much of the shaping of the Doctor's character, the inter-relationships of the companions and such was entrusted to the script-editor who, at that time, was David Whitaker who is now, sadly, deceased.

As former writer script-editor Dennis Spooner said in an interview for **Doctor Who Monthly** (issue 56) the term *script editor* derived from the United States.

Until ITV began there was no such thing on British television as the on-going drama series. One-off plays with one writer and one director might get spun out over six episodes — as was the case with *Quatermass* productions, but always the scripting would be the responsibility of the writer.

It was the ITV that first took the American formula of sequences of independent stories being linked together under one series featuring an established set and a regular group of characters and brought it to Britain.

Because of the demands of a continuing series in terms of speed of output and quality of material it was unfair to ask one writer to work full-time on the production. Therefore a team of writers would be assembled to work on selected episodes with the producer's ultimate dream being of a smooth production line of stories coming in week by week from the writers and going out to the directors for production.

However, the writers do need a link-pin whom they can contact both to get their initial briefs and writing parameters,

CENES REPORT

and to answer any questions that may come up. And that is where the script-editor comes in.

On most shows the script-editor, or story-editor as he is sometimes known, comes in right at the beginning to establish both the basic setting and the basic characters. In the case of **Doctor Who** the basic setting was devised as a time/space machine which could go forward into the future and encounter exotic alien life forms, or backward into Earth's history where colourful figures from history would meet the heroes. The ship, named as the TARDIS, would be uncontrollable and hence no pre-planned flights could be arranged.

In devising the central characters a good script-editor always strives for a good mixture which achieves the right balance of dramatic presentation. With the first crew the Doctor was somewhat of an irascible anti-hero and so, as a dramatic counter, the other lead male was made more obviously heroic. The lead female has to be a separate individual and so David Whitaker's initial brief for writers was to emphasise Barbara Wright's moodiness and strong self-will. At the same time though, she was made to be about the same age as the hero which would leave the gates open for possible romantic interest between the two if the series began to develop along those lines. Finally, to compliment the age of the Doctor, the last companion was devised as a young school-girl; a mean means both to contrast the two natures and to present an identifiable character to young viewers.

All this, plus a great deal more character format description is usually set down in a guide to writers — a comprehensive document compiled by the script-editor which is then set out to the chosen writers who will use it as a basis for penning scripts for the series.

Selecting writers for a show tends to be the responsibility of the script-editor though naturally it has to be with the approval of the producer. Choosing the appropriate writer for a series is by no means as simple as it seems and a good script-editor has to be well versed with the profession. Experience counts for a lot and can be gleaned from being actively social (meeting other writers at events and such), being an avid reader of recent fiction, or being an afficionade of one's chosen medium; films, plays, television etc.

The most recent script-editor for **Doctor Who** gained his experience through a combination of all three acquired over a good many years.

Born in 1941 Christopher Hamilton Bidmead concentrated on the sciences at school and left in 1958 with sufficient qualifications to enable him to enter industry as an experimental technician on a job which took him out of England for a time.

His freelance writing began around this time and for a period he earned money as a copy writer for a variety of periodicals and publications before deciding he preferred acting to anything else. Hence he applied and was accepted for a post at the Royal Academy of Dramatic Art (RADA).

Christopher H. Bidmead followed the usual pattern of those who graduate from RADA and began touring with repertory companies, starting with the Bristol Old Vic Company and eventually ending up with the Royal Shakespeare Company giving performances in *Hamlet* and Twelfth Night. Acquiring an agent, as most artists do, he found some television parts coming his way including the part of Doctor Lomax in the popular ATV hospital soap opera **Emergency Ward 10.**

Acting, though, tends to be a tenuous profession for employment and so during "resting spells" Bidmead sought to supplement his living by writing plays for the radio. His first play a six-part thriller for Radio Four entitled *The Joke About Hilary Spite* — was accepted and broadcast in 1968 after which he enjoyed considerable success in freelance for both radio and the more difficult medium of television where one quickly learns the secret of writing for a budget.

Bidmead's acting career did not get neglected either and he is still remembered to this day for his eighteen month stint as Chris on the radio serial **Waggoner's Walk.**

Scope for television serial writing came his way in the early Seventies when Thames Television commissioned his scripts for a series called **Harriet's Back in Town**, a serio-comic production in twelve parts.

His work became known internationally when, in 1977, the Canadian Broadcasting Corporation asked him to adapt his play, *The Joke About Hilary Spite,* into a form suitable for television. In that same year he applied successfully to join, full-time, the film-making company of *Viscom* who specialise im

in producing short films.

This job took Christopher H. Bidmead upto 1979 when he returned to the fields of scripting and article writing (for scientific publications) before getting selected as the replacement for Douglas Adams as script-editor for **Doctor Who.**

Contacts and experience aside, one quality a script-editor must possess is a talent for speedy creative writing. The potential ability, if required in emergencies, to sit down behind a typewriter and type out a full script in several episodes possibly by as early as the next morning. An excellent illustration of this was the two part story, *Beyond the Sun* (a.k.a. *The Edge of Destruction*) which had to be penned in a hurry when the sets for *Marco Polo*, due to follow *The Daleks* were not ready on time.

More recently the need to do two stories cheaply led to *The Ark in Space* and *Revenge of the Cybermen* being done with the same basic sets. As script-editor Robert Holmes had to step in and rewrite John Lucarotti's original storyline for *The Ark in Space* so extremely that in the end it was impossible to put it out under John Lucarotti's name.

Stemming from this a question frequently asked is do script-editors write complete scripts for programmes starting with the germ of the idea? For many years this has been a wooly question involving job titling and job demarcation which has only recently been tightened up by the writer's union, the Writer's Guild. Theoretically the script-editor cannot double as a writer for his own series. To do so would be to take livelihood away from an accredited writer. In practical terms though it does happen if absolutely

necessary with rules being bent accordingly.A major instance of this again involved Robert Holmes who wanted to change drastically the established image of the Time Lords in **Doctor Who.** So carefully did Holmes map out in his own mind the way in which he wanted the Time Lords to be presented that he was unwilling to trust the scripting to another mind. Hence he won permission to script it himself with the end result being *The Deadly Assasin.*

Another way in which the problem can be overcome is for a writer to pen scripts before he joins a series as script-ediotr, or for a script-editor to pen a story after he has announced his resignation.

In such a way Terrance Dicks was able to work on the script for *Robot* while he was still technically the script-editor for **Doctor Who.**

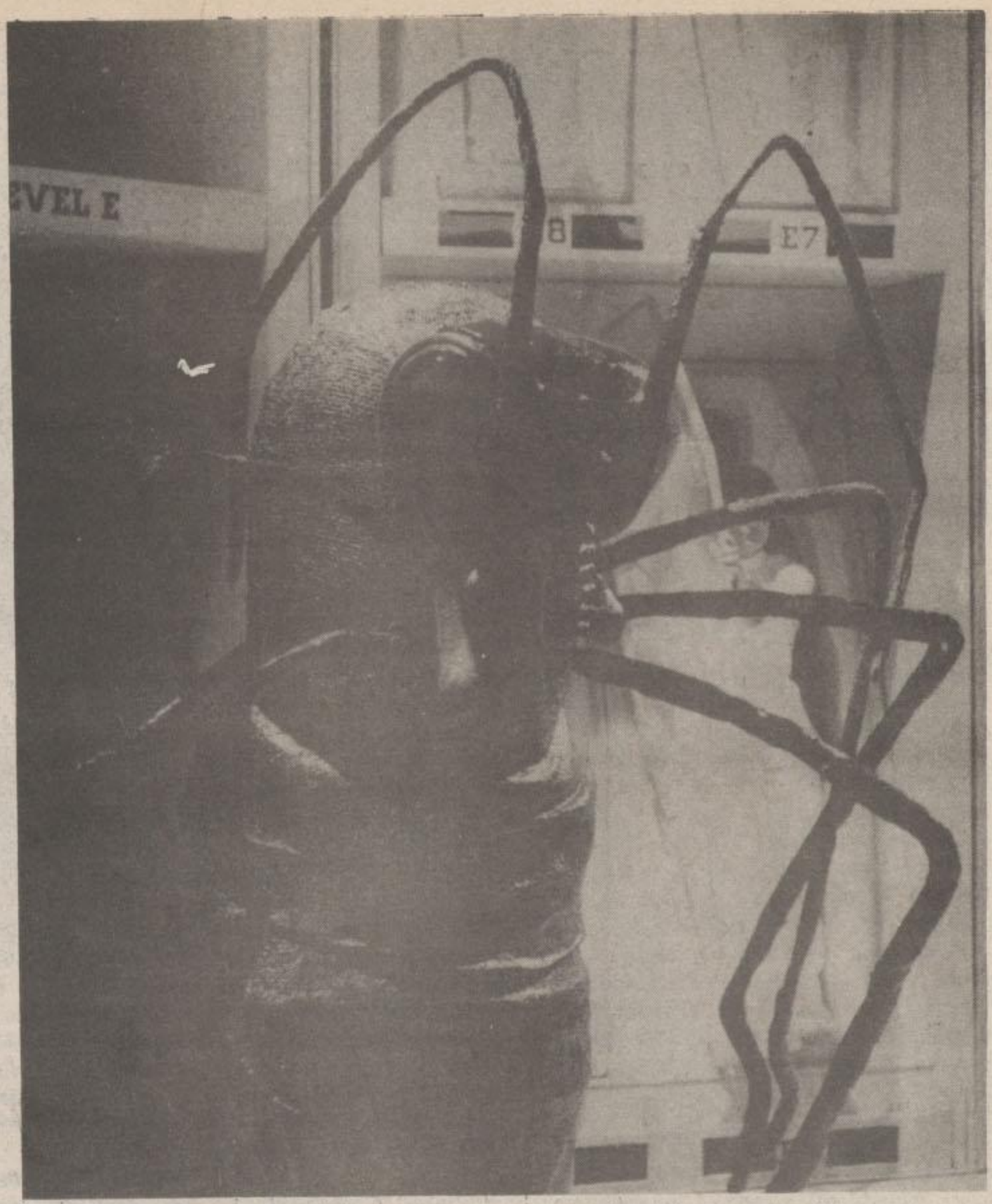
How a producer and a script-editor will select the half dozen, orso, stories to make up a season of **Doctor Who** varies according to personal tastes.

The team of Barry Letts and Terrance Dicks usually devised the basic story concepts for given seasons between them and then selected suitable writers to pen the scripts. Hence *The Green Death* stemmed from Barry Letts' basic wish to do an anti-pollution story.

More recently, last season saw John Nathan-Turner and Christopher H. Bidmead ready to commission unsolicited material if the nature of the plot appeared to fit in with their over-all design for the series. The example most known to readers is the case of Andrew Smith's script for a story called *The Planet that Slept.* Between them Christopher H. Bidmead and John Nathan-Turner had decided that the third story should introduce the E-Space trilogy and bring in a new companion called Adric. So, having decided that Andrew Smith's script looked suitable for production the onus of getting a workable script produced fell to Christopher H. Bidmead. This involved letters and phone-calls to Andrew Smith and arrangements for script meeting which were not that easy when considering that Andrew Smith lived in Scotland.

In this capacity the script-editor is fulfilling his prime roles as, firstly, an interface between the writer and the production office, and then secondly as an interface between the writer and the chosen director.

By the time the director joins a story a workable script from the writer must be ready. However, if an episode over-runs or under-runs the twenty-four and a half minute margin the script-editor is usually the one who has to go through the script to take segments out which would not alter the plot-line significantly, or to write action and dialogue in which follows the flow of the script without it being too obvious that padding has taken place. Major re-writes of scripts, though, are only done with the knowledge of the writer.



A good script-editor can also look through a script with eyes for certain details, details which may decide in what order the serial will eventually be recorded. For example, if the script necessitates outside filming on a blazing hot day, simple horse sense will tell him there is precious little point in doing the filming in the middle of winter. Alternatively, if the production cannot be shifted aorund in the schedules then the script-editor will have to work with the writer to amend scenes so that they could be done internally in the studios if his knowledge of the budge allows such a provision. A sound appreciation of the economies of television might is also a solid requirement of the script-editor's talents.

Above all else though a script-editor must be able to judge many stories at once. Due to the complex nature of the series, making **Doctor Who** is almost a year-round occupation and sorting stories through from plot idea, to story breakdown to episode breakdown, to rehearsal script, to camera script and to transmission script involves being able to stand on many steps at the same time For a series of five stories, mid-season the script-editor could be sitting in on the making of story one, while he is checking through the rehearsal script of story two, advising the writer on the first draft for story three, corresponding on plot problems for story four, and perhaps deciding which of three story-lines would best fit story five.

Of all the people working on **Doctor Who** the script-editor's role is the most readily forgotten and it is usually the most thankless. Those who rain laurels down on the writer of a successful story seldom stop to think how much of that story stems from the script-editor's amendments and modifications. But without the script-editor's binding thread, the over-all continuity of a series would quickly fall apart and few things could damage **Doctor Who** as much as that.

°MATRIX DATA BANK°

Right: *Elisabeth Sladen in the* **Doctor Who** *story,* The Hand of Fear. Far right: *Sarah Sutton as Nyssa.* Below right: *An open Dalek. This chap doesn't seem too pleased at what he finds inside.* Far right below: *Tom Baker, Doctor of seven seasons.*

As a seasonal offering this month I will be looking through some of your letters which have contained more than one question. Usually these letters are difficult to deal with as the sheer volume of mail that pours into the offices dictates that, to be fair, a policy of one question per reader has to be followed. But, it is Christmas. . .

Paul Sparrowham from Avely in Essex starts the ball rolling with two queries to do with the Monthly itself. What has happened to the *Star Profile,* feature, he asks firstly. The answer to that one is that the feature was merged in with the Interview when Alan McKenzie took over as Editor. Previously the *Star Profile* had alternated (more or less) with the interviews: the former being biographical in nature. However, it was quickly seen that many of the interviews tended to start on a biographical note, and so it was thought a better idea to let the interviewees tell their own stories rather than risk error by printing details from other documentary sources. In the way the *Star Profile* still lives on though in the form of the *Photo-file.*

Paul's second query concerns the Doctor's past companions. Why doesn't the **Monthly** do some comic strips featuring some of their adventures after they have left the Doctor? This comes down to a tricky subject called copyright. **Doctor Who Monthly** is produced under license from the BBC. This means that Marvel Comics Ltd has bought the right to use the BBC owned product **Doctor Who.** As things stand now that agreement extends the right to use the face of the current Doctor, the logo of the series and the identifiable prop trappings of the series such as the TARDIS and the monsters. What it does not cover is the right to use the face of any other artist who has appeared in the series. Thus if a comic strip story writer wanted to do an adventure featuring, say Elisabeth Sladen as Sarah Jane Smith a whole new contract would have to be negotiated. The same thing would apply with any monster from the series whose face was recognisable as that of a known actor or actress, such as Judith Paris' Eldrad from the story *The Hand of Fear.*

So the simple answer to your question Paul is that comic strip adventures of past companions could be done, but that the complications involved could be prohibitive.

Sharp eyed Nicholas Pegg from Nottingham spotted in issue 44 of **Doctor Who Monthly** a photograph of Verity Lambert — the first Producer of **Doctor Who** —surrounded by an assortment of early foes one of which, to quote from Nicholas's letter, "ressembled a space suited Spiderman". He has asked for them to be identified. All the aliens featured in that photograph came from the one episode story *Mission to the Unknown* screened in 1965. The Spiderman-like monster is Malpha played by actor Robert Cartland who was the only one of those aliens to have a speaking part in that serial and so is the only actor credited on the script. The other three aliens, from left to right, are Warrien, Sentreal and Trantis. Trantis turned up again in *The Dalek Master Plan* played by actor Roy Evans. Malpha too returned but played by Bryan Mosley.

An obvious fan of *The Keepr of Traken* Nicholas goes on to ask if director John Black has ever done a **Doctor Who** story before. The answer to this one is no though John Black has two productions lined up for the coming months. He is the director of **K-9 and Company** which is previewed elsewhere in this issue and in January you will see his name credited as director for the second story in the new **Doctor Who** season *Four to Doomsday.*

Finally Nicholas has asked if Ray Harryhausen-style animation was used to make the dinosaurs move in the 1974 serial *Invasion of the Dinosaurs.* By "Harryhausen-style animation" I presume you mean stop-motion filming where one frame of a film is shot at a time with the model being moved fractionally each time. The answer is no. Stop motion photography takes a very long time to do and would have been prohibitive for a six parter **Doctor Who** story which used as many dinosaur props as it did.

Most of the dinosaurs seen in *Invasion of the Dinosaurs* were puppets moved either by very thin metal wires like a string puppet, or by having wires concealed within the models which would flex joints whenever they were tugged by the Effects Operator. The Pteradactyl which was seen savaging the Doctor in episodes one and four was actually a glove puppet with just the head and neck worn over the operator's arm, while a quarter scale model head was made of the Tyrannosaurus Rex which had a hinged jaw and eyelids which could open — again controlled by wires.

Three queries now from Stephen Poppitt from Huntingdon, Cambridgeshire who begins by asking for some clarification of his memory that *Planet of the Spiders* was transmitted before Tom Baker was chosen as successor to Jon Pertwee's Doctor. If so, he argues, who was the figure on the floor into whom Jon Pertwee changed at the end of episode six. In truth Tom Baker was selected as early as February 1974 which was easily time enough for him to have his curly hair permed into the style of Jon Pertwee for the transformation sequence. However, part of the ending of *Planet of the Spiders* was re-recorded when *Robot* went into the studio in the summer such that the only piece of footage taken directly from *Planet of the Spiders* was the five second transformation. All the shots of Brigadier moving over to where

Cho-je had been, and of Sarah noticing something was about to happen were re-recorded during the *Robot* studio sessions.

Secondly Stephen has asked for more information on why Barry Letts became the Executive Producer for last season's **Doctor Who.** Has *Doctor Who* ever had an executive producer before? Again the anwer is no. Last season was John Nathan-Turner's first job as a producer and due to the very complex nature of **Doctor Who** it was felt best to have an experienced hand like Barry Letts around in case John Nathan-Turner ran into any problems he needed help with. As things turned out, of course, the role of Barry Letts as executive producer was all but made redundant by John Nathan-Turner's efforts on the show and consequently Barry Letts will not be credited for the up-and-coming season.

Finally, Stephen has recalled my reply from issue 57 where I stated that it was not possible to print photographs of the Autons because no publicity stills had been taken of them by the BBC. Stephen asks would it not be possible to ask the BBC to produce some still prints directly from the film footage of *Spearhead from Space?*

As with the answer to one of Paul Sparrowham's questions the answer is yes, it is possible, but again the cost factor involved to do so would be crippling since some very specialist equipment is needed to make photographic prints up from either film or video-tape. Why

do you think BBC Enterprises has never released a **Doctor Who** photonovel?

Daniel Paulo from Keighly in Yorkshire poses the question have we ever actually seen the shape of what lives inside the Dalek casing in the **Doctor Who** tv series, specifically in the first Dalek story, *The Daleks,* where the book by David Whitaker mentions a Dalek constructed purely out of glass.

According to Dalek creator Terry Nation a fully adult Dalek creature has never been shown either on television or in the comics because, to quote his words, "they are too terrible to look upon."

The 1966 serial *The Dalek Master Plan*

featured at the climax a scene where the Doctor, William Hartnell, examines a vestigal, octopoid husk and ponders it as the ultimate development of the Daleks. Later, in *Power of the Daleks*, a rather nasty tentacular creature was glimpsed briefly in episode one but as we later saw in the famous "production line" sequence and, years later, in the embryo room from *Genesis of the Daleks,* this creature was only an infant form of what would eventually grow into an adult Dalek.

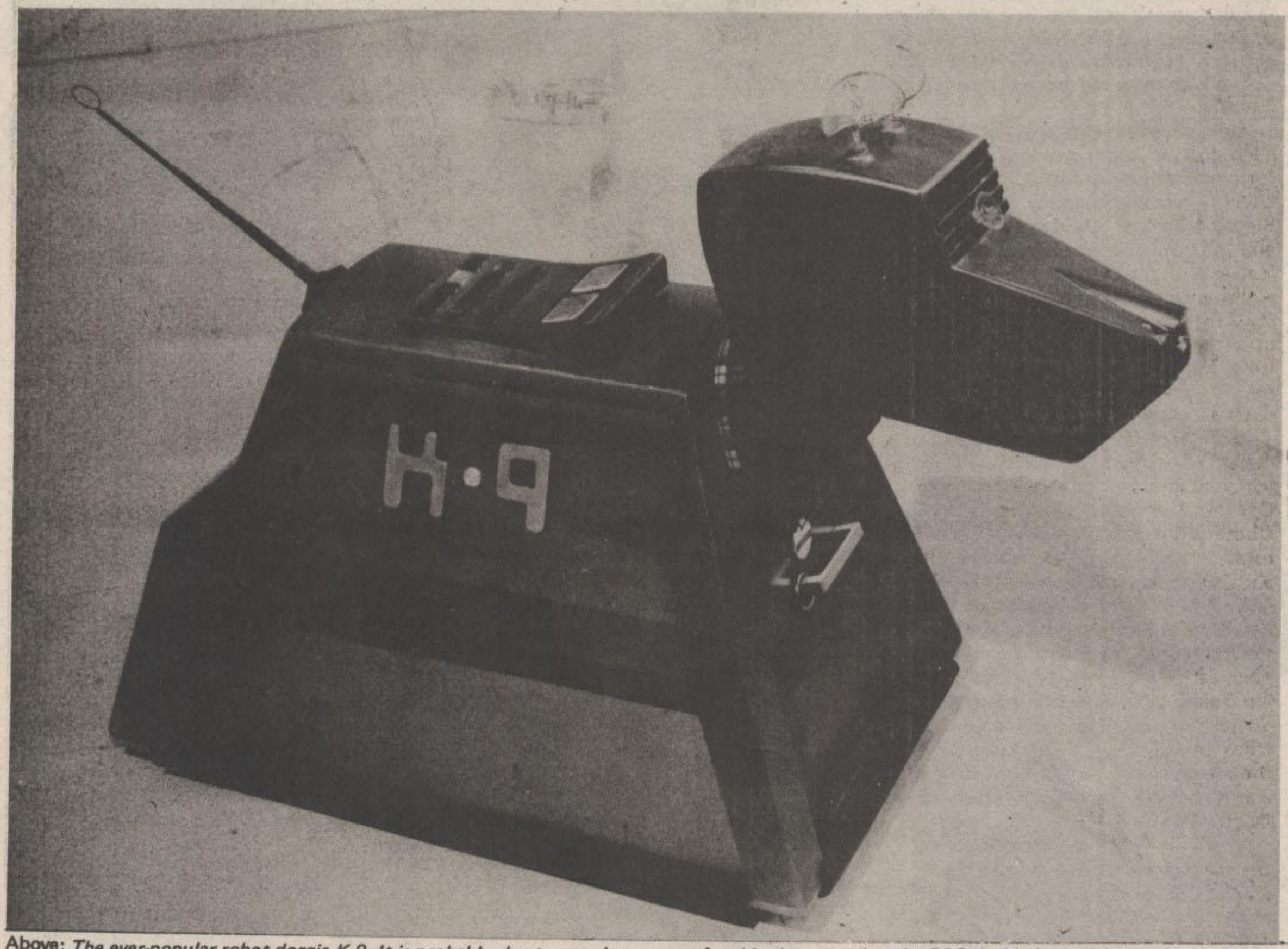
During the planning stages for the first Dalek serial Raymond Cusick, the designer, did come up with an illustration for the type of creature that would be seen inside the glass Dalek, but as that idea was scrapped for reasons of cost, the adult Dalek was never shown.

Finally reader Liam Hargreaves from Southport, Lancashire has asked me to clarify the term "Stock footage" which has been refered to at times in past articles for **Doctor Who Monthly.**

Stock footage is a section of film, and very occassionally video tape, edited into a production which was not filmed or recorded by the director of that production. Often the reasons for using stock footage are the ever-present dictates of budget. For example, the script for *The Time Meddler* called for a shot of a Viking long boat to be seen surging through the water with the leader of the raiding party rallying his men for action. Obviously to build a full scale long boat, to fill it with a crew of costumed extras and then to go on location to film it would be enormously expensive to do for what eventually only ended up as a five second sequence. Thus it was a lot cheaper for the director to approach a film company and buy the rights to use an extract from one of their Viking epics, and then edit it in just to establish the idea in the viewers' minds that the Vikings were approaching the Northumbrian coast-line.

A fairly recent example of the use of stock footage is the last episode of *The Invisible Enemy* where the Doctor looks through an inspection hatch and sees the macro-sized Virus swarm breeding within the Titan storage tanks. The footage of the Swarm inside the tank was actually a piece of test film shot by the BBC Visual Effects Department at a time when the BBC were considering a remake of the Fifties science fiction classic Quatermass **II.** That production never got off the ground but the test footage was kept and eventually found its way into *The Invisible Enemy* script complete with the in-joke of having Tom Baker do the same scene of looking through the inspection plate as Bernard Quatermass had done some twenty years earlier.

K-9 & company



Above: *The ever-popular robot doggie K-9. It is probably due to popular support for this character that the BBC decided to go ahead with the tv show.*

Early last month the cameras at the BBC's Birmingham studios began rolling to record scenes featuring two of the Doctor's companions in mortal combat with the perpetrators of yet another **Doctor Who** plot. To any casual observer up in the observation gallery though one presence quickly became conspicuous by his absence. That of the Doctor himself. Neither Tom Baker's bergundy hat, nor Peter Davison's regency-styled coat were anywhere to be seen.

The reason was simple. For all its apparent trappings this was not a **Doctor Who** story in production. Rather it was a unique experiment: a special, fifty minute pilot spin-off show concerning itself with the Doctor's companions rather than with the elusive Time Lord himself.

Spin-offs are nothing new to television The commercial channel and the major television companies in the United States have been applying the formula for years of spotting potentially good secondary characters in one series and giving them top billing in a series of their own as possible ratings winners. In such a fashion **Dallas** begat **Knott's Landing, Soap** spawned **Benson** and the hugely successful **Happy Days** gave rise to **Laverne and Shirley** and **Mork and Mindy.** ITV in this country, has had similar hits on their hands from such programmes as **Man About the House** which gave rise to two spin-off comedy series in the form of **George and Mildred** and **Robin's Nest.**

On the whole though the BBC has been somewhat slower off the mark with shows like **Barlow,** which derived from **Z Cars** being a rare exception rather than a loosely-followed rule.

Over the years many have voiced opinions that **Doctor Who** could give rise to any number of spin-off series due to the flexibility of its basic formula.

For his part Terry Nation made a valiant bid to sell the idea of The Daleks in their own series to an American television corporation back in the 1960s. The back page comic strip of *The Daleks* in *TV 21* (now being reprinted in **Doctor Who Monthly**) showed that the Daleks could stand on their own castors but Nation realised it would take quite a substantial budget to turn those stories,

or plots like them, into a viable television film series.

Unfortunately, partly because the money involved was too high for even American television to layout and partly because the Daleks themselves failed to take off in the States, due to the relatively poor box-office receipts from the two Peter Cushing Dalek films over there, the series was never made. However, as Nation himself outlined in a past edition of **Starburst** the liquidate-all-opposition militarists of **Blake's 7**'s Federation are not too far removed from the metallic inhabitants of Skaro.

One idea which has certainly always been popular with **Doctor Who** fans is for a seperate series featuring the men of UNIT – namely Brigadier Lethbridge Stewart, Benton, Lieutenant Sullivan and the now free-lance ex-Captain Mike Yates. With military hardware to provide exciting gadgetry and with **Doctor Who** style monsters to provide the armed opposition the setting would be perfect for the kind of monsters-versus-the-militia scenarios that packed cinema seats during the Fifties.

Former Script-Editor Terrance Dicks read many suggestions for a UNIT series from anxious fans of the Brigadier and Company who saw UNIT's role in **Doctor Who** dwindling as the Doctor regained his freedom to travel in Time and Space. In reply Terrance Dicks sadly had to point out that such a series would be enormously expensive if only for the hire of the military equipment. And, as Peter Grimwade pointed out in **his Doctor Who Monthly** interview earlier this year, fuel costs alone make many of the old plot inclusions beyond the range of most series. How long ago was it that the last helicopter was seen in **Doctor Who?**

A spin-off that very nearly got off the ground was a programme based around the two secondary characters from *The Talons of Weng-Chiang:* pathologist cum explorer Charles Litefoot and hyperbole-spouting theatre owner Henry Gordon Jago. In writing lines for these two figures – played respectively by actors Trevor Baxter and Christopher Benjamin – scripter Robert Holmes found the pair so fascinating as characters in their own rights that he suggested to David Maloney, who directed *The Talons of Weng-Chiang,* the ideas of another production featuring the pair which would blend the imaginative flair of **The Avengers** with the production values of the successful ITV period series **The Rivals of Sherlock Holmes.**

This scheme too fell by the wayside when Holmes became involved with other projects and Maloney moved on to become producer of **Blake's 7**.

That was really the end of the **Doctor Who** spin-off saga until the recent furore surrounding the departure of k-9 from *Doctor Who*.

Above: *A publicity picture from the BBC archives. This was taken at the height of the dog's popularity. Notice that he is perilously close to the lampost!*

When it was announced in the press during the autumn of 1980 that K-9 would be departing the series for good the volume of protest mail that flooded into the BBC objecting to this decision surprised even the seasoned veterans of the production office who are used to receiving letters expressing regret whenever a companion departs.

The protests were not just confined to individual letter writers either. For its part the newspaper *The Sun* mounted a Save K-9 campaign within its pages to try and get the decision to drop the little robot revoked.

This campaign was further added to when Sparrow Books swung their publicity weight behind the venture in a bid to launch their series of K-9 mini-books late last year. Book shops up and down the country began displaying Save K-9 petitions which young readers were invited to sign.

For **Doctor Who** producer John Nathan-Turner, the issue of K-9 posed something of a headache. It was his decision to have K-9 leave the series as part of the general restructuring of the regular cast he wanted to achieve during the course of his first season as producer. K-9 was regarded as a companion in the same breath as, say, Leela and Romana and as such was not thought of as having an eternal role to play in the show. K-9 had been in the series since October 8th 1977 and it was felt the time was right for him to go.

On the other side of the coin though

there was no disputing the incredible popularity K-9 had won throughout the three years in the programme, a popularity which meant that disposing of him would be no easy matter.

In the end it was John Nathan-Turner himself who devised the solution to the problem. K-9 would leave **Doctor Who**, but provided funds could be obtained from the BBC coffers, he would return in his own programme with his own separate following of fans.

The creators of K-9, Bob Baker and David Martin, had had warm responses to their own suggestion for a series of animated mini-films featuring K-9, rather along the lines of those done for Captain Pugwash. John Nathan-Turner though, felt he could go several stages further than that. Not only would the K-9 spin-off be a live action adventure, it would also go part way towards satisfying the numerous requests from fans for cameo appearances by former companions. After all, they had argued, if the Doctor can meet the Daleks and the Cybermen time after time then why should not anyone from Susan Foreman to Romana make a re-appearance. And in selecting K-9's co-star for the spin-off John Nathan-Turner hit on an absolute winner. . .

Few would dispute Elisabeth Sladen's title as the most popular **Doctor Who** assistant ever. From her slightly stereotyped presentation as a hard line *Women's Libber* in *The Time Warrior* to her wistfully sad departure, complete with cuddly owl toy, at the end of *The Hand of Fear* Lis Sladen's character of Sarah Jane Smith had won her a legion of devoted fans and to date she has been the only female companion ever to have had her own fan club (now sadly defunct).

Talking about her years in **Doctor Who** Elisabeth Sladen is reported to have enjoyed herself immensely, and primarily due to the way in which being a Doctor's assistant extends the artiste's repertoire beyond just acting. A lot of her work in **Doctor Who**, involved physically strenuous activities right from stunts (many of which she prefered to do herself) to the many arduous scenes involving running up and down quarries she was required to do on many occasions.

The legacy that side of **Doctor Who** had left on her, Lis Sladen said during a **Nationwide** interview was a set of very delicate ankles bequeathed after numerous sprains and twists contracted during exterior filming.

Elisabeth Sladen gave her reason for wanting to leave **Doctor Who** as the simple wish to avoid type-casting. Being too identified with one character is often bad for an actor or actress's career and Elisabeth Sladen was anxious to branch out into other fields before she became too identified with playing screaming heroine types.

Hence it came as quite a surprise to many when John Nathan-Turner succeeded in persuading Lis Sladen to pick up Sarah's journalist note pad and once again go off in search of close encounters of the unearthly kind.

Heading the production crew working on the spin-off programme – titled **K-9 and Company** is John Nathan-Turner himself who is anxious to keep the programme firmly in the spirit of **Doctor Who**. For that reason **K-9 and Company** will be a fully fledged drama serial as opposed to a *Light Entertainment or a Children's Department* programme.

Obviously in any production involving K-9 there is an easy temptation for writers to go over the top in writing comic scenes for K-9 but John Nathan-Turner has intended any humour in this show to be kept to the level of wit

rather than slapstick, very much in the way that scenes with K-9 were handled last season.

Handling the writing side was the task which befell Terence Dudley. Best known for his work as producer of the series **Doomwatch** and **Survivors** Terence Dudley is also a competant director and writer. He was in the director's chair for last season's tightly edited **Doctor Who** story, *Meglos*, but has donned the writer's cap for the up and coming season as author of the four part story *Four to Doomsday*. Previously Terence Dudley had worked with John Nathan-Turner during their days on **All Creatures Great and Small** where Dudley was required to adapt some of James Herriot's writings into viable teleplays.

The Directing of **K-9 and Company** was entrusted to John Black whose first **Doctor Who** story *The Keeper of Traken*, won such high praise for its very high production values last season. John Black is also the director on *Four to Doomsday*.

K-9 and Company has posed a slight problem with it having to be recorded in the Birmingham studios rather than the more familiar **Doctor Who** territory of the London Television Centre. This is due to the London studios being fully booked during November, partly with the **Doctor Who** story *Earthshock*. Nevertheless the on-site crews at Birmingham are no strangers to **Doctor Who** productions having worked on the 1977 story *Horror of Fang Rock* when, again, studio space in London was unavailable.

The all-important element of incidental music has been handled by Peter Howell and the BBC Radiophonic Workshop. Howell has composed all the incidental themes used in the programme and has also arranged the title theme which was composed by Ian Levine and Fiachra Trench, the latter perhaps best remembered for his arrangements of several songs by Paul McCartney and Wings, and the Boomtown Rats hit single *I Don't Like Mondays*.

Turning to the cast, Elisabeth Sladen and John Leeson (*the* voice of K-9) are joined by Bill Fraser playing the part of Commander Pollock and Colin Jeavons as George Tracey. Both actors have worked in **Doctor Who** before, Bill Fraser as recent as last season when he starred as the lugubrious General Grugger in *Meglos*. Colin Jeavons' history in **Doctor Who** goes back somewhat further, to 1967 when he portrayed Professor Zaroff's obsequious assistant, Damon, in the Patrick Troughton adventure *The Underwater Menace*. No stranger to science fiction, Colin Jeavons recently co-starred in the Nigel Kneale comedy series **Kinvig** for ITV.

A new name to **Doctor Who** fans is that of Mary Wimbush who plays the role of Sarah's Aunt Lavinia; a character refered to as far back as *The Time Warrior* in **Doctor Who.** Lavinia Smith was the noted Virologist whose most famous published paper, The Teleological Response of the Virus, impressed even the Doctor. It was Lavinia Smith that Sarah impersonated to gain access to the top secret research establishment where she met the Doctor in his third incarnation.

Linda Polan also joins the cast of **K-9 and Company** as Juno Baker.

Location filming for the show has been done in the Cotswolds which has provided an ideal background for what is described as an Earth based story with overtones of the supernatural.

At the time of compiling this preview a firm date for screening this one-off programme has yet to be fixed. However, it is known to be scheduled somewhere over the main Christmas period.

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PHOTO-FILE INGRID PITT

Compiled by Jeremy Bentham
with thanks for research help to Trevor Wayne

BORN: 1945 (Poland)
ROLE: Queen Galleia *(The Time Monster)*
YEAR: 1972
MAJOR FILM APPEARANCES: **The Omegans** (1967), **Where Eagles Dare** (1968) **The Vampire Lovers, The House That Dripped Blood** (with Jon Pertwee), **Countess Dracula** (1970), **Nobody Ordered Love** (1972) **The Wicker Man** (1973)
MAJOR STAGE APPEARANCES: **Don't Bother to Dress** (1978), **Women of Straw** (1979)
MAJOR TV APPEARANCES: **A Man Called Ironside, Dundee and the Culhane** (for USA TV)

SPECIAL MENTION: At the youthful age of just 36 Ingrid Pitt has accomplished more in those years than most people dream of achieving in their entire lives. From her childhood upbringing in the dangerous disputed zone of East Berlin, Ingrid Pitt's biography reads like an adventure worthy of any companion of the Doctor.

She left East Germany very abruptly when she mistakenly believed a squad of guards were firing at her. She dived into the river bordering East and West Berlin and swum to the other side — and once there she never dared go back.

Her proficiency with languages, especially German, English and Spanish helped her considerably during her formative years during which time she worked in fields as extreme as stunt arranging and bull fighting (she has never killed a bull) and is qualified in both Karate and Fencing.

Her acting career began almost as a sideline with jobs coming her way both in Europe and the United States where she lived for a time in the Sixties.

Her association with the fantasy film genre principally began in 1967 when she made a science fiction film out in the Phillipines called **The Omegans.** However, it was Britain that launched her as an international star when she was spotted by the producers of Hammer Films and almost overnight became known as the most desirable vampire in filmdom.

Her considerable talents as a vampire were called on again for the 1970 compilation horror film, **The House that Dripped Blood,** in which she appeared opposite Jon Pertwee whose role in that film was very akin to his portrayal of The Doctor. Pertwee remembered Ingrid Pitt and suggested her to the **Doctor Who** Producers when they were casting the part of the vampish Queen Galleia for the serial *The Time Monster.*

The Time Monster was one of Ingrid Pitt's few excursions into the realm of television, a medium towards which she has expressed discomfiture due to her very pronounced European accent. It was her accent, she claims that lost her the role of Servalan in the BBC TV series **Blake's 7** for which she was short listed in 1977.

Today Ingrid Pitt prefers her latest role as an authoress. Her recently successful thriller *The Cuckoo Run* is to be followed shortly by a book on the life of Eva Peron, plus a children's novel. She has also had a script accepted for the forthcoming season of **Hammer House of Horror** for ITV — a script in which she is also billed to appear.

FUTURE TIMES PAST

A look back at the changes made last season, and a look forward to what lies ahead.

Somewhere on the verdant soil of an English field a man lies dying. His body is cracked and broken after falling from one of the high gantries supporting the giant arc of a radio telescope dish.

Around the prone figure, dressed in the fashion of another age are gathered his three friends, their faces reflecting their concern. The girl on the man's right has a noble and aristocratic face, an image borne out by the garments she wears which lend her the traditional image of a fairy-tale princess.

To her left is a boy of about the same age. Dressed in a practical set of work fatigues, the somewhat functional costume is offset by a large blue badge depicting a five-pointed star – a symbol of the boy's achievements in the academic field. Surrounded by a thatch of dark, straight hair the youngster's normally friendly eyes are narrowed in concentration as he strives to hear the laboured words of the dying man.

Across from the boy is the slender figure of a young woman, also with brown, curly hair but cut much shorter than that worn by her companion. Smartly dressed she wears the uniform of an internationally recognised airline company, denoting her career as a stewardess.

One by one the three call out the name of the recumbent figure lying before them – addressing him by his title, "Doctor".

If he hears them the man gives no definite affirmative. Instead, with great effort, he manages to raise one arm in a gesture towards a point beyond his range of vision and mutters something about a moment having being prepared for.

At that the man's three companions become aware of a fifth presence – a white, wraith-like form which has suddenly appeared close by and which is moving now towards the body lying prone on the ground.

A gasp of exclaim escapes from the lips of the regally-dressed girl as she realises the nature of the relationship between the man and the ghostly creature which, even now, is appearing to merge into the former's burgundy garbed person.

For a moment nothing happens. Then, with astonishing speed, the man's head and hands start to take on the appearance of the wraith – the curly mop of unruly hair disappearing beneath a sudden growth of scaly, white skin. Watching in amazement the boy and the two girls edge back slightly as a golden radiation begins to envelope the figure. Within the glow they perceive movement – not the feebled, pain-racked jerkiness of before, but smoother, more languid motions: as though that which had been damaged was now, almost miraculously being healed and charged with new strength and new vitality.

As the radiation begins to fade, so too does the layer of flaky white skin around the figure. The bright blue eyes

flick open yet to the three watchers they are the eyes of a stranger. The uneasy impression that something uncanny has happened to the man they call "Doctor" is confirmed as the final shards of skin are dispersed with the unrepentant casualness of a snake discarding its old skin.

The mop of brown, curly hair is gone, replaced by a mane of fine, blond hair swept across a high forehead. The once proud Roman nose is smaller, the face less lined and with a mouth set into a slightly mocking expression.

The change complete, the trio of observers start backwards as the rejuvenated figure suddenly, and very unexpectedly, props himself up on his elbows and raises quizzical eyebrows in their direction. . .

Surely no follower of **Doctor Who** will fail to recognise the above as a brief resume from the closing moments of *Logopolis* – the story which ended Tom Baker's reign as the title hero of the programme and which began Peter Davison on a road which will doubtless confirm him as one of Britain's foremost young character actors. And, as the script of the production said, it was indeed a moment that had been well prepared for.

The regeneration of one Doctor into another is a very special moment for the series and hence a very important one. Far more is ending than just one serial – a whole era of very long established programme is likewise being closed off in readiness for a new one. It is a time of reflections and of questions as people – fans and interested viewers alike – appraise their feelings of what has gone before and look forward, usually with some trepidation, to what lies ahead.

As a rule people are averse to change and by its very history as the world's longest running science fiction series viewers are as at home with its format as they are with a favourite suit or a comfortable pair of shoes. Thus when the time comes to adopt something novel and untried many would be forgiven for expressing some doubts as to whether the changes will be beneficial.

But what then are the changes and what will be remaining consistant from last season?

Looking to answer the last question first it is worth bearing in mind that the previous season itself saw very big change changes.

Much of the credit for this must be handed to the two people at the helm of the production side last season – producer John Nathan-Turner and script-editor Christopher H. Bidmead. Between them the two changed the emphasis of the programme away from the charisma of the Doctor himself – which had been a hallmark of the previous producer Graham Williams – and towards

generating sparkle into the productions as a whole.

The Leisure Hive is the prime example of this change. Whatever plot defects the story migh have suffered from the attention of the viewer was continually dazzled by the fast scene intercuts, fast-paced action and the almost saturation density music and sound effects scores provided by Peter Howell and Dick Mills of the Radiophonic Workshop. The Doctor himself, newly kitted-out in his all-enfolding burgundy coat, seemed to be in the background for much of the time giving vague allusions to the old pulp here of 1930s – The Shadow.

This visual appeal, (for want of a better phrase) continued throughout the season, attaining a peak in *The Keeper of Traken* with a series of very attractive and functioning sets which looked as though they belonged in a much larger budget motion picture.

A continuing element throughout the season was the contribution of the Radiophonic Workshop. Prior to *The Leisure Hive,* the principle music composer for **Doctor Who** had been musician Dudley Simpson whose skill lay in deftly blending conventional musical instruments with the wide range of music synthesisers the BBC has at its disposal. Peter Howell, Paddy Kingsland and Roger Limb did away with the former, concentrated on the latter and produced in consequence a whole series of themes which managed to belnd in with one another to give the season as a whole a musical unity. And for those who missed the use of regular instrumentation, Roger Limb's banqueting hall background score for *Warrior's Gate* proved just how well modern technology can even duplicate a medieval hurdy-gurdy.

Because it can blend sound effects with music so well, Radiophonics is an ideal tool for the director in creating mood whether that be the bleak agrophobic "feel" of Brighton beach in the off-season, or the emotive harkening back to Ron Grainer's original **Doctor Who** theme in the closing seconds of

Logopolis.

The regular cast line-up changed totally during the course of the eighteenth season although the change was managed gradually over the stories rather than all at once such as had happened with the Troughton Doctor, Jamie and Zoe switched to the Pertwee Doctor, Liz and the Brigadier. Nevertheless between the opening of *The Leisure Hive* and the closing of *Logopolis* the order did change from the Baker Doctor with Romana and K-9, to the Davison Doctor flanked by Adric, Nyssa and Tegan, with Anthony Ainley's Master assuming the legacy left over by Roger Delgado.

A less-obvious modification to the programme was the tightening of the continuity which became noticeable in every story from remarks naming the Gallifrey planetary constellation *en passant* to more blatant demonstrations of the show's past in the form of the much-welcomed and very well-received, flashback sequence.

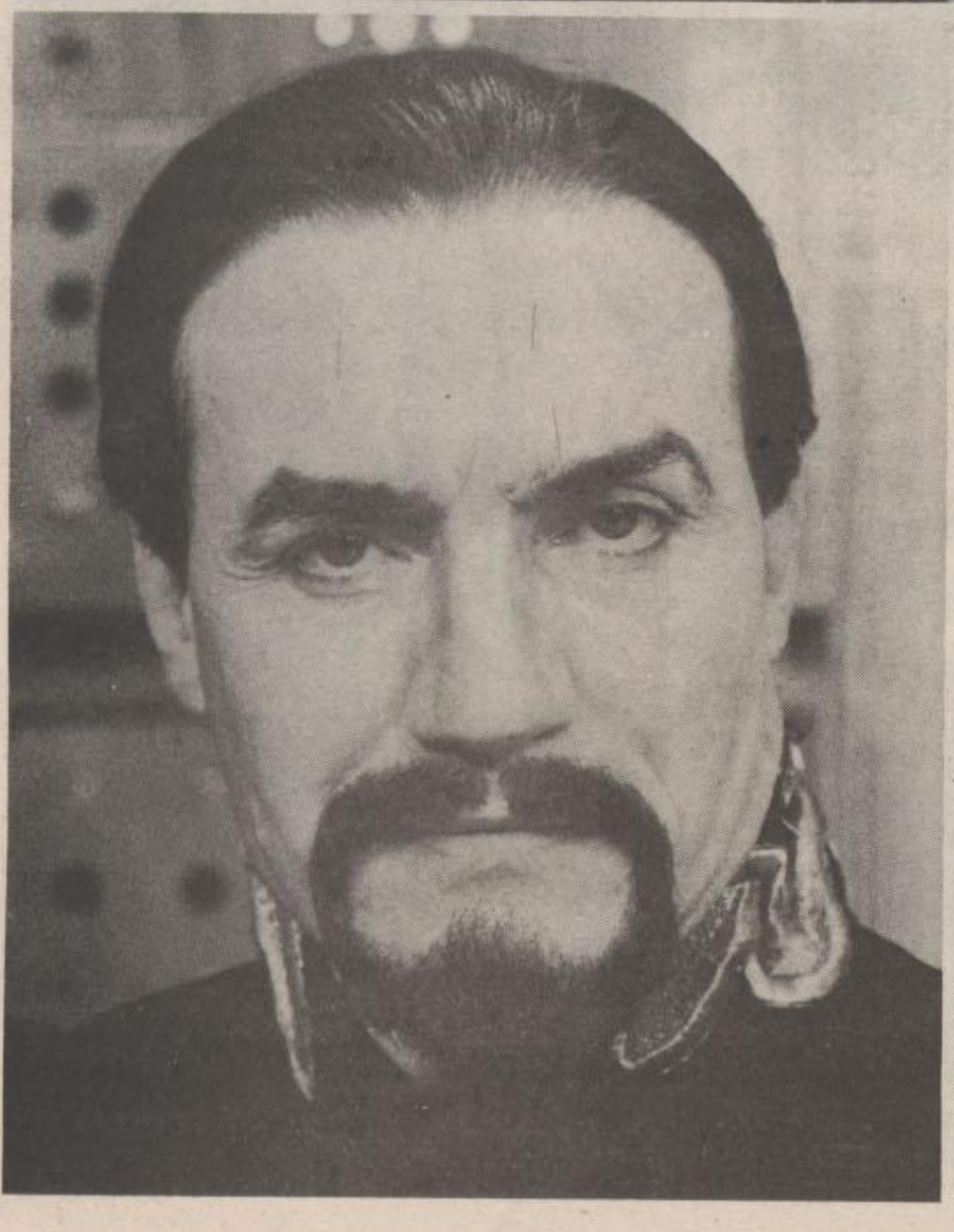
With so many alterations having been wrought into the last season a cynic might be tempted to cite these as blame for the season doing relatively badly in the ratings. The viewing figures did start on a poor note though they increased towards the end.

For much of the season competition in the form of the American film series **Buck Rogers** which had the benefit of a large budget, some impressive model work but little else beside. Harkening back to the old adage about favourite suits and comfortable shoes *Buck Rogers* succeeded over **Doctor Who** in the early months precisely because it was such a comfortable clone of **Star Wars. Doctor Who**'s penchant, more often than not, has been towards innovation – steering into wide ranging plot lines the greater majority of which could never fit into the **Star Wars** format

And innovation is one of the key notes to the new season. Anyone expecting cosy, good-humoured fun and security with the new line-up is in for distinct disappointments. The old order has indeed changed with the TARDIS now occupied by four very distinct individualists.

Looking at them in turn the first and foremost is the new Doctor himself. Way back in issue 55 of **Doctor Who Monthly** Peter Davison promised he would make the Doctor a more vulnerable and less secure figure. Now consider the consequences of this. With an over-confident and overbearing captain on the bridge there is no question as to who leads and who follows. For one thing no-one has a chance to get a word, or a suggestion, in edge-wise. But with a less assertive figure in technical command there is more likelihood of dissention in the ranks and a greater risk of companions deciding courses of action for themselves — a development that could easily prove fatal if errors of judgement are made. And to err is human. . .

The eccentricity is still there, manifested in an almost schizophenic ability to waver between the all-knowing wisdom of a sage and the total innocence of a child. And just as each former Doctor had his obsession, Hartnell with the Edwardian era, Troughton with recorders, Pertwee with clothes and Baker with scarves, so the new Doctor has a gleeful interest in that most famous



of sports renowned for showing off true sportsmanship (eleven men against two. . .), cricket.

The most established of the Doctor's current line-up of companions is Adric whom the **Doctor Who** writer's guide describes as being a vulnerable but not weak young mortal who can lie cheerfully, steal opportunistically and is more than prone to rebelling against what he considers to be overt authority.

These traits make him somewhat of a liability in the Doctor's eyes despite the youngster's quite considerable intellect. Stoic to the last, however, the Doctor would never abandon Adric willingly while he still feels there is some good to be instilled into the lad. Perhaps, in a way, the Doctor can see something of himself as a boy in Adric's precocious manner.

Closest to Adric is Nyssa of Traken who is likewise an orphan since the Master destroyed her father to achieve his thirteenth regeneration. An attractive girl of eighteen Nyssa has followed in her father's footsteps and become an exceedingly proficient scientist, developing a logical mind and ability to correctly appraise accordingly. With a flair for rapid judgement and a very determined attitude she makes a formidable opponent.

Her weaknesses though lie in her frequent inability to recognise evil when it is subtly masked. Being a noble of Traken – which knew no evil until the Melkur came – her philosophy stems from seeking the good in all things, a dangerous pursuit to follow when dealing with foes like The Master.

Her aristocratic lineage gives her a somewhat proud and haughty air and Adric particularly finds her lack of a sense of humour annoying. Nevertheless there is evidence that the coming season will see Nyssa broadening her horizons sharply.

A couple of years older than Nyssa is Tegan Jovanka, an emigree from the antipodes with a lot of self assurance and an instinct for speaking her own mind at the slightest temptation.

As the eldest of the three companions Tegan's attitude towards Adric and Nyssa is rather over-weaning with her attempts to dominate the pair leading not occassionally to elements of friction arising – a friction which will not be beneath the notice of the Doctor either.

Nevertheless whatever she may lack in the intellectual field by comparison with Nyssa and Adric, Tegan more than makes up for in willingness and courage even though her outward air of bravery may conceal quaking terrors deep down. A keen pilot from her days on the family farm in Brisbane, Tegan finds the operation of the TARDIS quite fascinating and would be only too happy, if the Doctor will let her, to learn to pilot the craft.

Four mixed fruits in a bowl was the description, made by one reader, of the new TARDIS incumbents, but in the end it will be the stories that will decide whether this new season will live up to the groundwork laid last year.

Looking at the first five the season will open with *Castrovalva,* another four parter from the pen of Christopher H. Bidmead. With a talent for writing stories which stretch the intellects of the viewers, *Castrovalva* promises to do for the arts what Logopolis did for the mathematical sciences.

Four to Doomsday from the pen of Terence Dudley veers more towards a standard form of science-fiction tale – the space opera. Set away from Earth it offers all the standard ingredients of a *Wagon Train to the Stars.*

Newcomer Christopher Bailey offers a spine-chiller with *Kinda,* a story which dares to go into zones not usually touched by a series like **Doctor Who**. A slightly unusual tale by any accounts it will indeed be interesting to see how this story is received by readers of the **Monthly.**

Story four is *The Visitation* by the new permanent script-editor Eric Saward.

The only two parter of the season is Terence Dudley's little gem, *Black Orchid* a period piece put together with such care and attention to detail that it is almost a shame that the entire thing will be over within the space of a few days.

Then comes *Earthshock* again from Eric Saward.

And after that, who knows. . . As last season proved, the best was kept till last. Of the last two stories nothing yet has been released though it is known that some of the most experienced people from the last couple of seasons are working on the stories and it is thus very possible that the season will end at the peak of Dennis Spooner's allegory of the dramatic "W".

As always **Doctor Who Monthly** will cover all the new stories with previews, reviews, your letters plus a few new features as well.

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The DALEKS

THE DALEKS TAKE FLIGHT IN AN EFFORT TO THWART THE DANGER POSED TO SKARO BY THE ROGUE PLANET.

SOME TIME LATER.

DALEADER TO SKARO. WE ARE ON COURSE TOWARDS THE NEW PLANET SKARDAL.

ALTER COURSE. CIRCLE AROUND APPROACHING METEORITES IN WEST TO SOUTH WEST.

ALL SHIPS HAVE BEEN FITTED WITH MAGRAY ULTIMATE. I HAVE ORDERED THAT IT IS TO BE FIRED AT EACH METEORITE, THUS FILLING IT WITH MAGNETIC POWER.

INCREASE ANTI-MAGS BY TEN DETS, OR WE WILL BE DRAWN ALONG AFTER THE METEORITES.

THE METEORITES WILL DRAW OFF THE NEW PLANET BUT THAT IS NOT ALL...

SKARO

SKARDAL

NOT ONLY HAVE WE TURNED THIS THREAT AWAY BUT WE HAVE USED IT AS A WEAPON OF DESTRUCTION.

THE NEW PLANET IS HEADING DIRECTLY TOWARDS OUR ENEMIES, THE MECHANOIDS. IT WILL EITHER DESTROY THEIR PLANET... OR WEAKEN THEM. DALEKS! PREPARE FOR WAR!

WAR... THE INEVITABLE OUTCOME OF THE DALEK'S POLICY. THE CHANCE TO DESTROY THE MECHANOIDS HAS PROVED TOO GREAT A TEMPTATION TO RESIST...

TO BE CONTINUED...